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ABSTRACT

A pre-vocational English-as-a-second language course for adults was developed for the non-native speaker based upon the following assumptions: the teacher does not have to speak the language of the student; students in a class do not have to speak each others' language; the teacher need not be professionally trained in the field of teaching ESL; and since meaning must be conveyed through the use of visuals, the text is not to be used without the accompanying filmstrips. The teacher's manual, based on the audiovisual language approach developed at the Center for the Research and Training of the French Language in France, contains: an overview of the nature of language, the audiovisual method, four stages of teaching, American-English phonology, arrangements of the classroom and vocabulary for the classrooms; instructions for implementing the basic dialogue curriculum units; lesson plans for units; an outline of the grammar content of each unit; an approach to the written language through teaching dictations; dialogue material; instructional games; an index of vocabulary; sections on "How to Use the Telephone," "How to Get a Job," and "How to Write a Resume"; occupational outline summaries; and a sample of a vocationally centered reading selection. The course includes 16 basic core English units and supplementary vocationally-oriented vocabulary units. An instructor's guide to supplemental filmstrip lessons on basic English reading is included. (SW)

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FINAL REPORT

USOE Project 498AH60040

A HOME-LANGUAGE FREE ADULT
PRE-VOCATIONAL AUDIO-VISUAL COURSE
IN ENGLISH-AS-A-SECOND LANGUAGE

prepared by

Philip D. Smith, Jr., Director

Center for Language Research and Services
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West Chester State College

West Chester, PA 19380

October, 1978

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
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FINAL REPORT
USOE PROJECT 498AH60040

A HOME-LANGUAGE FREE ADULT
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July, 1976 - October, 1977

INTRODUCTION

USOE Project 498AH60040 was initiated at West Chester State College on July 1, 1976. The project was intended to develop a pre-vocational English language course for adults and young adults independent of the home language of the individual--to permit a teacher to develop basic English skills with individuals who do not share the same language either of the teacher or of other students in the same classroom.

Excellent success with a variety of learners has been documented with an audio-visual language approach developed at the Center for the Research and Teaching of the French Language (CREDIF) in France. The project developed pre-vocational English materials using an updated and Americanized CREDIF approach. The CREDIF approach utilizes a series of visuals with accompanying tape or teacher read script. The student is taught to communicate through responding to a series of questions. Based upon modern linguistic theory, mastery of a limited number of sentences permits "generation" of many more through expansion and transformation.

The CREDIF approach is carefully presented in BEGINNING AMERICAN ENGLISH, TEACHER'S VOLUME A. For additional reading on the historical aspects see Heinle and Renard, IMPLEMENTING VOIX ET IMAGES DE FRANCE and for a theoretical base refer to Philip Smith TOWARD A PRACTICAL THEORY OF SECOND LANGUAGE LEARNING.*

* American distributor: H & H Enterprises, 29 Lexington Road, Concord, Massachusetts 17042

ACTIVITIES

Activities during the first quarter concentrated on the identification of staff and the ordering of basic supplies and materials. During July and August the Director advertised, screened, and selected staff. There were a large number of interested applicants. He located and arranged for working space; ordered basic materials and supplies; and developed contacts with other professionals presently or formerly engaged in similar endeavors. Contacts were made with such vocationally oriented institutions as MANPOWER and CITE, an adult vocational training center in Philadelphia, to assess needed pre-vocational skills.

Staff began to plan and create materials during September, 1976. The first ten lesson units (of a projected twenty-five) were designed and writing commenced. Assistants engaged in supportive research on word frequency lists, basic structures, job-oriented vocabulary, and basic survival situations encountered by the non-English speaker.

The staff artist planned the media to achieve best photograph results, identified and developed the basic characters, and visited and photographed sites, characters, and backgrounds. He prepared preliminary sketches to accompany the first few lessons.

During the second and third quarters, activities centered around the actual writing of vocationally-oriented English materials. Utilizing the linguistic progression and vocabulary identified earlier, the author and her assistants completed the bulk of the course materials. Specifically, the team completed:

1. Sixteen basic "core" English units that will be applicable to any learner of basic English. These present fundamental English structures in American cultural situations which often seem strange to non-English speakers.
2. Supplementary vocationally-oriented vocabulary units for Units 5-15.
3. Materials on the pronunciation of "standard" American English.
4. Basic literacy and reading materials to accompany Units 5-15.
5. Much of the material for the Teacher's Guide -- to permit the materials to be used by the untrained instructor.

The author and artist spent several weeks in close contact "storybooking" the basic dialogues to insure the best visual representation of each.

The artist began production of camera ready work. Decisions were made after consultation with photography and filmstrip specialists on the type of artificial lighting, film, and equipment required for quality photography.

One assistant, Miss Sierra, developed the bulk of the phonological material. Mrs. Nathan devoted considerable time on the layout and revision of supplementary and/or remedial visual units on problem areas of English structure and basic literacy. Both did research into vocational vocabulary lists to be incorporated at the discretion of the teacher.

The project as mentioned in at least two major journals devoted to second language teaching. A number of inquiries were received including specific requests for copies of these materials. All were deferred until completion of the Project.

During the fourth and fifth quarters of the Project, all materials were retyped in a format suitable for duplication. The author reviewed and edited materials; most of her work was devoted toward the completion of the Teacher's Guide. The artist continued to illustrate the basic filmstrip segments and do the necessary photography.

The Director arranged for filmstrip production and the audio recording (over twenty voices). He consulted with specialists in vocational language teaching on several occasions and will continue to oversee and provide linguistic direction to the author and assistants.

Miss Nathan and Dr. Smith edited and developed a set of twelve supplementary filmstrip lessons dealing with specific problem areas for English learning adults. These included the alphabetic symbols for persons from a culture with a non-Roman alphabet and the troublesome English plural.

At the termination of the fiscal year the staff completed its work and went on to other assignments. Dr. Smith assumed the task of duplicating and collating the reports, final photography, editing and production of filmstrips and for packaging and dissemination.

STAFF

The Project Staff, as projected, consists of a Director-Linguist, Author-Teacher, Artist-Illustrator and several part time assistants. Persons identified and employed included:

Principal Investigator/Project Director

Philip D. Smith, Jr. (Ph.D., Ohio State University). Dr. Smith is a former teacher of Spanish, school administrator, and State Supervisor of Foreign Languages. He has wide experience in text and materials development ranging from commercial secondary texts (Rand McNally) to development of materials in several languages

for Peace Corps and three adult vocational education projects. Dr. Smith directs the MA/English-as-a-Second Language and the B.S. - M.Ed./English-as-a-second language and the B.S. - M.Ed./Bilingual Education programs at West Chester State College. Dr. Smith directed the Project as a part-time activity.

Author/Teacher

Virginia Dubois. Mrs. Dubois is a quatra-lingual specialist in the CREDIF approach. From childhood, a bilingual speaker of English and Portugeese, she was educated in French Switzerland and became a Spanish teacher in the United States. Her background includes secondary teaching, specialized training and experience in the CREDIF approach, and development of curriculum. She worked as an Adult English teacher for the Centro da Linguistica Aplicada in Rio de Janeiro and became the head of English language instruction for the Brazilian Air Force. She came to the Project from Morroco in mid-September, 1976, and worked until August, 1977.

Artist/Illustrator

Glenn Miller. (Philadelphia College of Art; B.A., West Chester State College). Mr. Miller is a talented and widely experienced artist-illustrator. He has been employed by a wide variety of firms including a major metropolitan newspaper. In 1971-72 he worked with the Center on an earlier vocational education materials project. He came to the Project in October, 1976, from an assignment in film animation at the American College.

Production Assistants

Three part-time persons were identified to work in support of the Director, Author, and Artist. They were purposely selected to represent a variety of skills and backgrounds:

Migdalia Sierra. (B.A., University of Puerto Rico; M.A./TESL, West Chester State College. Miss Sierra is a bilingual speaker of English and Spanish

with a graduate training in linguistics and the teaching of English as a second language. She is an experienced teacher of adult non-English speakers. She is working on background situations and vocationally oriented vocabulary.

Joy Nathan: Mrs. Nathan is a former French teacher who has moved into the area of English as a second language. She has received post-bacalaureate training in Arabic. She worked primarily on the linguistic course progression and supplementary scripts.

Patricia Midura. Mrs. Midura is widely trained in the areas of communication photography and programmed instruction. Her major assignment was to be in the arrangement and packaging of the materials. Unfortunately, ill health caused Mrs. Midura to resign early in the Project. Fiscal restraints which precluded her replacement delayed the final production phase to a considerable degree.

Others

The project employed several part-time typists as necessary. In addition, several free-lance artists assisted Mr. Miller in the final weeks of the project. Over twenty "voices" were employed to make the audio recordings of the basic dialogues. These persons were engaged on a per-hour basis within applicable state regulations.

PROBLEMS

Two major problems were encountered during the project: (1) time and (2) fiscal restraints. More time was required to produce the quality art work than was anticipated; therefore, the artist was behind the projected schedule. Secondly, fiscal management regulations imposed by the State of Pennsylvania slowed payments to vendors and staff.

A rash of minor production problems has caused considerable delay in completing delivery of the finished course. Each small but time consuming, these have been overcome.

DISSEMINATION

Dissemination of the Project and its results is to be by means of the USOE through Reports (processed into the ERIC system); through newsletters and professional journals, where appropriate and by reporting on the Project at one or more professional meetings at the National level (Teachers of English to Speakers of Other Languages). A complete set of materials is being delivered to the Indo-Chinese Clearinghouse, Center for Applied Linguistics.

ATTACHMENTS

To complete this report please refer to the additional materials which constitute the complete set of course materials:

1. BEGINNING AMERICAN ENGLISH, TEACHER'S BOOK A. (252 pp.)
2. BEGINNING AMERICAN ENGLISH, TEACHER'S BOOK B (221 pp.)
3. AUDIO-VISUAL MATERIALS TO ACCOMPANY BEGINNING AMERICAN ENGLISH, Units I - XVI (set of seventeen filmstrips and once cassette).
4. A BOOKLET OF SUPPLEMENTARY FILMSTRIPS FOR BASIC LITERACY TO ACCOMPANY BEGINNING AMERICAN ENGLISH (51 pp.)
5. SUPPLEMENTARY FILMSTRIPS TO ACCOMPANY THE BEGINNING AMERICAN ENGLISH (set of twelve filmstrips)

DISTRIBUTION LIST

- I. Complete set of three books, twenty-nine filmstrips, one audio cassette
 1. Bureau of Vocational Education, USOE
 2. Center for Applied Linguistics, Indo-Chinese Clearinghouse
 3. Center for Language Research, EDC, West Chester State College (Master copy)
- II. Set of texts, less audio-visual material
 4. CAL/ERIC
 5. Educational Development Center
 6. Archives, West Chester State College
 7. Virginia Jocetti Dubois

Additional copies for interested field specialists

SUPPLEMENTARY FILMSTRIPS FOR BASIC LITERACY



A PRE-VOCATIONAL AUDIO-VISUAL COURSE IN AMERICAN ENGLISH

(U.S.O.E. PROJECT 498AH60040)

Instructor's Guide to
SUPPLEMENTAL FILMSTRIP LESSONS
on
BASIC ENGLISH READING FOR
ADULT LEARNERS

Produced by: Philip D. Smith, Jr. Ph.D.

Written by: Linda D'Alonso and Joy Nathan

Art by: Glenn Miller

Center for Language Research & Services
Educational Development Center
West Chester State College
West Chester, Pennsylvania, 19380, USA.

1978

Instructor's Guide to
SUPPLEMENTAL FILMSTRIP LESSONS ON
BASIC ENGLISH READING FOR ADULT LEARNERS

Philip D. Smith, Jr.

Basic literacy materials for adolescents and adults are often text book based, unattractive, and difficult to relate to the real world of the adult learner. To assist in overcoming these deficiencies, this series of very elementary "Supplemental Filmstrips" was developed. Field tested on young adult Hispanics in West Chester and by the Kansas State Department of Education, these filmstrip lessons have proven to be a useful and stimulating adjunct to basic text materials. They can be effectively used with children over the age of ten, either native or non-native speakers of English.

In its present form the series consists of twelve filmstrips with accompanying script and tape. The script is entirely in English and presupposes that the non-native speaker has acquired a command of simple oral English. Some lessons require the use of STUDENT WORKSHEETS. The Worksheets are reproduced in this manual and can be duplicated by the teacher in any quantity necessary.

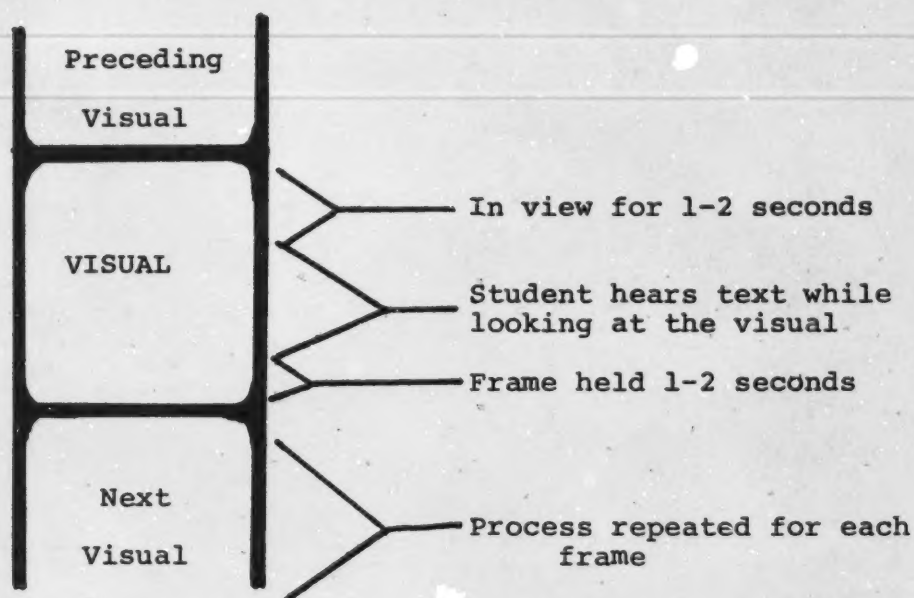
The visuals are colorful and eye-catching. Multi-racial, the filmstrip relates to the adult and vocational world as much as possible.

The series presents lessons on the following topics:

1. The Alphabet (Capital and small letters)
2. Consonant and Vowel Recognition
3. The Sounds of Initial Consonants
4. Long and Short Vowel Sounds
5. Third Person Singular Pronouns & "Yes" Questions
6. "Yes" Questions
7. Third Person Singular and Plural, Negative Contractions
8. Names of Tools; Concept of "a pair of"
9. Plurals of Regular Nouns
10. The Sounds of the Plural (/s+z/)
11. Irregular Plurals
12. Names of Vocations

Each filmstrip lesson can be used to present, to reinforce, or to review material. It is assumed that students have an adequate command of spoken English. In cases where learner's have a limited command of English and the teacher wishes to use the filmstrip as a presentation of English-as-a-Second Language, the script may be translated into the learners' first language.

The teacher may either read the script or use a previously recorded tape. In either case, the visual should always be seen by the student a few seconds before hearing the accompanying text. This allows for visual perception and recognition of the illustration before concentrating on the audio portion. The visual should remain in view for a few seconds to permit the student to relate both audio and visual before the teacher presents the next frame.



Since many of the filmstrips require student participation through Worksheets, complete room darkness is not advisable. Lights may be dimmed or off but there should be enough room light to permit students to read and mark the Worksheets.

Worksheets should be prepared in advance of each filmstrip presentation. They can be duplicated in several ways but should always use the large type face, either by means of a Primary size typewriter as in the examples which follow or through oversized block printing.

The complete script of each filmstrip lesson is reproduced in the following section. Teachers should read the script while previewing the filmstrip before using it with students. The teacher should insure that the students are able to understand the script well enough to profit from the filmstrip.

REVIEW of the filmstrip -- going through the lesson more than one time -- is a worthwhile procedure. The teacher can ask questions about each visual as it is shown and then again ask the students to supply the answer to questions before the visual gives them the correct answer.

The production team hopes that these materials will prove useful in accomplishing their basic goal of helping learners with some of the problems of basic English.

FILMSTRIP 1

THE ENGLISH ALPHABET

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
1.	This is a word.	14.	You will see some letters
2.	Each word is made up of letters.	15.	You will also see some letters on your worksheet.
3.	This is the alphabet.	16.	One of the letters is the same as the letters in the picture. Circle the letter that is the same.
4.	It is also made up of letters.	17.	-----
5.	There are 26 letters in the English alphabet.	18.	-----
6.	These are <u>capital</u> letters.	19.	-----
7.	And these are <u>small</u> letters.	20.	This is the English alphabet in Capital letters.
8.	There are many uses for the alphabet. The letters go together to make a word, and	21.	The names of the letters are: Listen and repeat. A B C
9.	They are also used by themselves. For example: in telephone numbers	22.	D E F
10.	License plates,	23.	G H I
11.	Eye examinations for your driver's test or for a job,	24.	J K L
12.	Typing,	25.	M N O
13.	Reading shoe sizes, and many other things.	26.	P Q R
		27.	S T U
		28.	V X W
		29.	Y Z

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
30.	That was the alpha- bet in <u>capital</u> letters. Now here is the <u>small</u> letters.	45.	You are to circle license plate 2. Since that is the only one that begins with "W".
31.	They have the same names. Pronounce the letters after me. Begin: "a b c"	46.	Begin: 1. "Y".
32.	"d e f"	47.	This is the plate that begins with "Y".
33.	"g h i"	48.	"V"
34.	"j k l"	49.	This is the plate which begins with "V".
35.	"m n o"	50.	"H"
36.	"p q r"	51.	This plate starts with the letter "H".
37.	"s t u"	52.	"J"
38.	"v w x"	53.	This is the license plate that begins with "J".
39.	" y z"	54.	Now you are in the doctor's office. You are getting an eye examination.
40.	This is a license plate.	55.	He shows you a chart. Read these letters out loud and then listen for the correct answer. (12 sec. pause). The names of the letters are M R Y J B.
41.	It has three letters on it.	56.	Now try to read this The names of these letters are V N L E D
42.	In each frame you will see four license plates.		
43.	Each one begins with a different letter. On your worksheet circle the license plate that begins with the letter your hear.		
44.	For example: "W"		

<u>Frame</u>	<u>Script</u>
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57.	Try and read this. (12 sec. pause) U T O I K How did you do on your test? Now read the names of the letters above (Music)
-----	---

58.	A B C
-----	-------

59.	a b c
-----	-------

60.	D E F
-----	-------

61.	d e f
-----	-------

62.	G H I
-----	-------

63.	g h i
-----	-------

64.	J K L
-----	-------

65.	j k l
-----	-------

66.	M N O
-----	-------

67.	m n o
-----	-------

68.	P Q R
-----	-------

69.	p q r
-----	-------

70.	S T U
-----	-------

71.	s t u
-----	-------

72.	V W X
-----	-------

73.	v w x
-----	-------

74.	Y Z
-----	-----

75.	y z
-----	-----

FILMSTRIP 2

CONSONANTS AND VOWELS

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
1.	This is "A Man"	12.	Listen to the consonants and repeat the names after me.
2.	This is the English alphabet.		B D G
3.	There are 2 kinds of letters; consonants & vowels.	13.	K H Z
4.	The consonants are in the color blue.	14.	R J G
5.	And the vowels are in the color red.	15.	X C Z
6.	Here are all the letters. This is the alphabet in capital letters.	16.	C W P
7.	And this is the alphabet in small letters.	17.	P V Q
8.	These are the consonants in capital letters.	18.	T L M
9.	And these are the consonants in small letters.	19.	F N S
10.	Here are both kinds next to each other. For example this letter is capital B.	20.	The vowels are: a e i o u y Listen and repeat:
11.	And this is small b.	21.	A
		22.	E
		23.	I
		24.	O
		25.	U
		26.	Y
		27.	The letter "y" can be both a consonant or a vowel.

Frame Script

Frame Script

28. "Y" is a consonant when it is the first letter in a word.

29. Everywhere else it is a vowel.

30. On your worksheet you will see four capital letters.

31. Three of these are consonants.

32. And one is a vowel.

33. On your worksheet, circle the letter that is a vowel. In this example A is a vowel so you can circle the letter A. I will tell you the correct answer each time so that you can see how well you are doing.

34. Which of these is a vowel? Circle it. (12 sec. pause)

35. E is the vowel.

36. Which of these letters is a vowel? Circle it.

37. U is the vowel.

38. Which letter is a vowel? circle it.

39. O is the vowel.

40. Which is the vowel?

41. I is the vowel. How well did you do on recognizing the vowels?

FILMSTRIP 3

THE SOUNDS OF THE INITIAL CONSONANTS

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
1.	On your worksheet you will see 4 letters. Then you will hear a word. Each word that you hear will begin with a consonant. Find the consonant on your worksheet which the word begins with and circle it. For example:	13.	Table
2.	"Run". You would circle the R.	14.	"Table" begins with the consonant "T".
3.	Try these: Mouse	15.	This
4.	the word "mouse" begins with the consonant "M".	16.	"This" begins with two consonants <u>t</u> and <u>h</u> . This sound is difficult to pronounce in English. Your tongue goes between your teeth. Say it after me, "this".
5.	pan	17.	Another "th" sound is in the word "thing".
6.	"Pan" begins with the consonant "p".	18.	Pronounce these two words: this, thing
7.	bat	19.	Dog
8.	"Bat" begins with the consonant "B".	20.	"Dog" begins with the letter "D".
9.	Vase	21.	Kite
10.	"Vase" begins with the consonant "V"	22.	The word "Kite" begins with the letter "K".
11.	Fan	23.	Question
12.	"Fan" begins with the consonant "F".	24.	The word "Question" begins with the consonant "Q".
		25.	The vowel "u" always follows the consonant Q in English.
		26.	Horse

<u>Frame</u>	<u>Script</u>
27.	The word "Horse" begins with the consonant "H"
28.	Listen to this word: "goat"
29.	"Goat" begins with the consonant "G"
30.	What consonant does the word "Wine" begin with?
31.	"Wine" begins with the consonant "W".
32.	Whip also begins with a <u>w</u> . "Whip" begins with "W-h"
33.	<u>W</u> and <u>Wh</u> are often pronounced the same. The <u>h</u> is silent. Listen: "wine, whip"
34.	<u>W</u> and <u>wh</u> are the same for many English speakers.
35.	The sound "F" is also written two ways, <u>F</u> and <u>PH</u> .
36.	The first sound of "Philadelphia" is the same sound as "fill".
37.	In English <u>PH</u> always has the same sound as <u>F</u> .

FILMSTRIP 4

SOUNDS OF THE VOWELS

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
1.	As we have said before, the vowels are: "a" "e" "i" "o" "u" and sometimes "y"	10.	aid
2.	We'll study now the main sounds of each vowel, starting with the vowel "a"	11.	pane So, the vowel "a" has the sound "a". This is the sound of its name.
3.	Look at the vowels in each word. We'll start with the word <u>ate</u> . In this word you see two vowels. "a" is the first vowel, and "e" is the second.	12.	This vowel has another sound called the "short a." It is shown by this symbol.
4.	Listen again. "ate" Which sound do you <u>hear</u> ?	13.	Listen for this sound in this word, "am"
5.		14.	and in the words, "at" "fan"
6.	Yes, that's right, "a"	15.	How many vowels do you see in this word?
7.	And the vowel you don't hear is "e".	16.	One vowel or two vowels?
8.	So, in each of these words there are two vowels. You hear the <u>name</u> of the first vowel, but you don't hear the second vowel. Read these words out loud and then listen to compare with the tape.	17.	There is one vowel in the word "am"
9.	<u>ate</u>	18.	Now, here's the letter "e"
		19.	This word has the <u>name</u> of the vowel "e" in it. Listen: "eat". The first vowel "e" is pronounced,
		20.	but, the second vowel, "a" is not pronounced.
		21.	Try to read these words.

Frame Script

- If you said green and pea, you are beginning to read English.
22. These words are pronounced "me", "he"
23. Here the "e" is pronounced like it's name, "e"
24. These words, "me" "he" and "green and pea" all have the sound "e". As we have said before, "green" and "pea" have two vowels. The first vowel is pronounced and the second is not pronounced.
25. The words "me" and "he" are also pronounced like the name of the letter "e".
26. Here there is only one "e" and the word ends in the vowel "e". The words are pronounced:
 me,
 he
27. Can you pronounce this word?
- If you said she, you've said the answer correctly.

Frame Script

28. In the following words there is a different sound. It is the short e".
29. In these words there is only one vowel, but the word ends in a consonant: "pen" "end" and "led"
30. Compare these words:
 "pen"
 "she"
They both have only one vowel, but "she" ends in a vowel and "pen" ends in a consonant.
31. Which of these words is the word "bead".
32. These two words are pronounced "bed" and "bead". The second word is the correct answer.
33. And now, the vowel "i"

These words are pronounced "ride" "died".
35. They have the sound of the name of the letter "i". This is because there are two vowels. We pronounce the first vowel as "i" and we don't pronounce the second.
36. but in some words the sound of i changes to short i.
 rid̄
 did
37. "i" is the only vowel in these words and they end in a consonant.

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
	If you said green and pea, you are beginning to read English.	28.	In the following words there is a different sound. It is the short e".
22.	These words are pronounced "me", "he"	29.	In these words there is only one vowel, but the word ends in a consonant: "pen" "era" and "led"
23.	Here the "e" is pronounced like it's name, "e"	30.	Compare these words: "pen" "she" They both have only one vowel, but "she" ends in a vowel and "pen" ends in a consonant.
24.	These words, "me" "he" and "green and pea" all have the sound "e". As we have said before, "green" and "pea" have two vowels. The first vowel is pronounced and the second is not pronounced.	31.	Which of these words is the word "bead".
25.	The words "me" and "he" are also pronounced like the name of the letter "e".	32.	These two words are pronounced "bed" and "bead". The second word is the correct answer.
26.	Here there is only one "e" and the word ends in the vowel "e". The words are pronounced: me, he	33.	And now, the vowel "i" These words are pronounced "ride" "died".
27.	Can you pronounce this word? If you said she, you've said the answer correctly.	35.	They have the sound of the name of the letter "i". This is because there are two vowels. We pronounce the first vowel as "i" and we don't pronounce the second.
		36.	but in some words the sound of <u>i</u> changes to short i. rid did
		37.	"i" is the only vowel in these words and they end in a consonant.

Frame Script

38. Listen: Which one of these two words is the word "kit".
39. This word says "kit". It has one i and ends in a consonant.
40. And now, the vowel "o". This vowel also has two main sounds.
41. It usually has the sound of the name of the letter "o" when there are two vowels.
42. In these words you hear the sound "o".
Listen:
 "scoope"
 "cloock"
43. But in these words there is only one vowel and the word ends in a consonant. This is why you have a "short o" with the sound /aw/.
44. These words are pronounced:
 "poot"
 "cloock"
45. Which one of these words is the word "hope"?
46. This is the correct word. It spells "hope". It has two vowels so the "o" has the sound of its name.

Frame Script

47. This word spells "hop". It has only one vowel and ends in a consonant. It has the /aw/ sound.
48. In these words the "o" has the same sound as "hope" - "no".
49. This is because there is only one vowel in the word and the word ends in a vowel. Another example is the word "go".
50. Here's the letter "u".
51. Listen for the "u" sound in these words: "cuube" "cuure".
52. Again there are two vowels- you pronounce the name of the first and you don't pronounce the second.
53. There is also a "short" sound of the vowel u. These words are "cuub" and "fuur". There is only one vowel and the words end in a consonant.
54. The "short" sound of u is /uh/.
55. "cuub , fuur". Remember only one vowel and the word ends a consonant.
56. Which of these words is the word "cuute"?
57. This is the word "cuute". It has the "long" sound of u; the sound of its name.

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
58.	This is because there are two vowels in the word: the first vowel is pronounced "u" like its name and the "e", the second vowel is silent. It is not pronounced.	65.	Remember the word "me"? It only has one vowel but the vowel is at the end of the word. So the vowel is pronounced "e". Repeat: "me"
59.	The other word was "cut". Again this is because it has only one vowel and ends in a consonant.	66.	In the word "my" the "y" is pronounced "i". This is the way we pronounced "y" when it is at the end of the words
60.	And now "y"	67.	and also when there is another vowel after it, as in the word "rye". In this word you hear the first vowel but the second is silent. Repeat: "rye, my".
61.	This letter as we've said before can be both a consonant and a vowel. It is only a consonant at the very beginning of a word.	68.	Can you pronounce these words? Did you pronounce them "dry" and "shy"?
62.	Everywhere else it is a vowel.	69.	Which one of these is the word "tree"?
63.	As a vowel, "y" is pronounced the same as the "i". For example in the word "rye", the "y" is pronounced "i" as in "die".	70.	This word spells "tree". It is correct answer.
64.	Because there are two vowels, then, the first y is pronounced as "i" and the second is not pronounced.	71.	The other word spells "try". The "y" is pronounced "i".
		72.	In these three words, the "y" is also pronounced "i". Listen and say them after me: "try, dry, shy".

<u>Frame</u>	<u>Script</u>
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73. Remember, "y" on the end of a short one-vowel word is pronounced as the "long i", "my"; "e" has the sound of "e", "me"; "o" has the sound "o", "go".

FILMSTRIP 5

THE THIRD PERSON SINGULAR PRONOUNS

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
1.	You will see a picture with a word under it, then you will hear the word. Look at the picture and the word. Then repeat the word after you hear it pronounced.	15.	Now listen to this: "The man's happy". Instead of saying the man <u>is</u> happy, we can say, "the <u>man's</u> happy". This is what we call a contraction, short way of saying "the man is". We use contractions very often in conversation.
	Man - (Repeat)		
2.	Woman		
3.	Boy	16.	Practice saying these sentences. Repeat each one.
4.	Girl		The boy
5.	Little boy		The boy is happy.
6.	Baby		The boy's happy.
7.	Dog		The girl
8.	Look at the picture, listen and then repeat what you hear.		The girl is happy.
	The man is happy		The girl's happy.
9.	The woman is happy	17.	Look at each of the following pictures. You will hear a sentence. Say it again in its shorter form. Then you will hear it again to see if you did it correctly. For example, you will hear "the man is happy". You should say "the man's happy". Ready?
10.	The boy is happy		
11.	The girl is happy		
12.	The little boy is happy		
13.	The baby is happy		
14.	The dog is happy		

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
18.	sad The man is sad. (pause) The man's sad.	28.	"Is the girl sick or well?"
19.	sleepy The man is sleepy. (pause) The man's sleepy.	31.	"The girl is well." Repeat
20.	strong The man is strong. (pause) The man's strong.	32.	"Is the baby small or big?"
21.	sick The man is sick. (pause) The man's sick.	33.	"The baby is small." Repeat
22.	angry The man is angry. (pause) The man's angry.	34.	"Is the man small or big?"
23.	In the next picture, look at each picture and listen to the question. Circle the correct answer to the question on your worksheet.	35.	"The man is big." Repeat
24.	For example, you hear the question, "Is the girl tall or short?"	36.	Another way to say "the man" is:
25.	You circle the letter B. "She's short."	37.	"he"
26.	Now try these: "Is the boy short or tall?"	38.	Instead of saying "the boy" we can say
27.	"The boy is tall". Repeat	39.	"he"
		40.	Instead of saying "the car" we can say
		41.	"it"
		42.	He, she and it are pronouns, they take the place of nouns.
		43.	Instead of saying "the woman"
		44.	we can also say "she"
		45.	the same thing with "the girl"
		46.	we can also say "she"

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
47.	Instead of saying "the car"	58.	For example, "woman". You say "she".
48.	or "the pig"	59.	boy (pause) he
49.	we say "it"	60.	girl (pause) she
50.	"it"	61.	little boy (pause) he
51.	So, we use the pronoun "he" for a male.	62.	baby girl (pause) she
52.	"She" for a female.	63.	dog (pause) it
53.	The pronoun "it" is used for a thing.	64.	Tony (pause) he; yardstick (pause) it
54.	The pronoun "it" is usually used for animals.	65.	Lorretta is sick. (pause) She's sick.
55.	But if the animal belongs to someone, or has a name we often use the pro- nouns.	66.	Lorretta is well. (pause) She's well.
56.	"He or she" "he" for a male animal and "she" for a female animal.	67.	Ricky is small. (pause) He's small.
57.	Look at the chart: "he" for male persons "she" for female persons "it" for things and animals	68.	The man is big. (pause) He's big.
		69.	Zeke is strong. (pause) He's strong.
		70.	Remember, females are "she".
		71.	Males are "he".
		72.	Animals are "it".

Now you will see
frames for the
vocabulary in this
filmstrip. You decide
if we should refer to
each one as "he",
"she", or "it".

FILMSTRIP 6

"YES" QUESTIONS

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
1.	In each picture you will see a sentence with a word missing.	18.	The box is heavy.
2.	On your worksheet you will see two choices.	19.	In this sentence, for example:
3.	Circle the word that would best complete the sentence that you have just seen. For the first sentence the correct answer is "she". "She's short."	20.	"Tony" is the subject of the sentence.
4.	This is Tony	21.	"is" is the connecting word.
5.	Tony would you use "he" or "she"	22.	To make a question with the word "is" the subject and the verb change places.
6.	He	23.	Listen to this conversation: (Man's voice) "Is the box heavy?"
7.	He's	24.	(Zeke's voice) "Yes, it's heavy."
8.	sad or angry.	25.	Listen again; (man) "Is the box heavy?"
9.	He's angry.	26.	(Man's voice) "Yes it is."
10.	Is the pig dirty?	27.	They both mean the same: "Is the box heavy?" The answer can be "Yes, it's heavy.", the long form, or "Yes, it is," the short form.
11.	---	28.	Listen to the questions first, then you will hear the answer in the short form. For example: "Is Dad sleepy?"
12.	It's dirty.	29.	"Yes, he is."
13.	This is Scott.		
14.	He's		
15.	He's clean.		
16.	What's heavy?		
17.	---		

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
30.	Curtis asks Tony, "Is the car big?"	47.	Read the words under each picture as an answer to the question. "Is the boy tall?" (pause) "The boy is tall."
31.	Which word is the correct word? Circle it on your worksheet.	48.	"Who is tall?" (pause) "He's tall."
32.	The correct word is "it". Yes, it is."	49.	"Is the pig dirty?" (pause) "The pig is dirty."
33.	"Is the girl pretty?"	50.	"What's dirty?" (pause) "It's dirty."
34.	Circle the correct word.		"The girl is well."
35.	"Yes, she is."	52.	"Is she well?" (pause) "She's well."
36.	"Is Oscar afraid?"	53.	Now, put "yes" in front of your answer. "Is he afraid?" (pause)
37.	---	54.	"Yes. He's afraid."
38.	"Yes, he is."		
39.	Repeat these ques- tions and answers. Imitate the voice of the speaker: "Is the box heavy?"		
40.	"Yes, it is."		
41.	"Is Dad sleepy?"		
42.	Yes, he is."		
43.	"Is the car big?"		
44.	"Yes, it is."		
45.	"Is Oscar afraid?"		
46.	"Yes, he is."		

FILMSTRIP 7

THIRD PERSON CONTRACTIONS

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
1.	Is the man happy?	11.	Is the car old? (pause) No, it isn't. It's not old.
2.	The man is not happy?	12.	Is the room dirty? (pause) No, it isn't It's not dirty.
3.	To make this sen- tence negative, we put "not" after "is".	13.	Is the room clean? (pause) No, it isn't. It's not clean.
4.	Another way to say "is not" is the con- traction isn't	14.	Singular means one person
5.	The man is busy.	15.	one animal
6.	The man isn't busy.	16.	or one thing
7.	Another way of saying "the man isn't" is the man's not." or	17.	Plural means more than one --
8.	he, she or it's not.	18.	six things.
9.	You will see a frame and you will hear a question like this: "Is the man well?" and you answer the question, "No, he isn't, he's not well." Then you will hear the correct answer so you will know if you were correct. Ready? Begin.	19.	To make the plural, we usually add "s" to the singular.
10.	Is the car new? (pause) The answer should be No, it isn't. It's not new.	20.	This sentence is in the plural. "The television sets are broken." Repeat:
		21.	This sentence is in the singular. "The television is broken."
		22.	Both the subject and verb must be ~~the same~~ number. Here both the subject and verb are singular.

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
23	Here the subject and verb are both plural.	41.	The lights are off.
24.	Listen and repeat: The girl is busy.	42.	---
25.	The girls are busy.	43.	They're off. Repeat.
26.	The light is on.	44.	Instead of saying "they are not" we can say "they aren't,"
27.	The lights are on.	45.	<u>or</u> we can also say: "they're not"
28.	Instead of the boys,	46.	You will see a frame like this
29.	the girls,	47.	Then you will see another one with four sentences like this. Circle the letter beside the correct answer on your worksheet. Since sentence C best describes the box in the picture; C is the correct answer to number 1.
30.	the trucks,	48.	Number 2
31.	the animals,	49.	(choices)
32.	we can say "they." We can use this pronoun in place of a person, animal, or a thing.	50.	It's big.
33.	We use the pronouns "he", "she", and "it" in the singular and	51.	Number 3.
34.	"they" in the plural.	52.	(choices)
35.	Another way of saying "they are" is "they're"	53.	"He's not busy."
36.	Listen and repeat: The television sets are broken.	54.	Number 4.
37.	They're broken.	55.	(choices)
38.	The television sets are fixed.	56.	They aren't well.
39.	They're fixed.	57.	Number 5.
40.	They are not fixed.	58.	(choices)

<u>Frame</u>	<u>Script</u>
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59.	They're broken.
-----	-----------------

60.	Number 6.
-----	-----------

61.	(choices)
-----	-----------

62.	It's on.
-----	----------

FILMSTRIP 8

TOOLS: A PAIR OF ...

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
1.	This is a hammer.	15.	It's a hammer.
2.	This is a piece of wood.	16.	What do we do with a hammer?
3.	This is a nail.	17.	---
4.	We use a hammer to put nails in wood.	18.	We use a hammer to put nails in wood.
	What do we do with a hammer?	19.	What are these?
	We use a hammer to put nails in wood.	20.	---
	Repeat:	21.	They're nails.
5.	This is a saw.	22.	This is a shoe.
6.	We cut wood with a saw.	23.	This is a <u>pair</u> of shoes.
7.	This is a screwdriver.	24.	This is a glove.
8.	This is a screw.	25.	This is a pair of gloves.
9.	We use a screwdriver to turn a screw. Repeat:	26.	A pair of something is two of the same things which usually go together.
10.	This is a wrench.	27.	There are two exceptions. Sometimes we call <u>one</u> thing a pair if it is of two pieces connected in the center: For example, this is a <u>pair</u> of pliers.
11.	This is a nut.	28.	This is a pair of scissors.
12.	We use a wrench to turn a nut.	29.	This is a pair of tweezers.
13.	What's this?	30.	We also say "a pair of pants".
14.	Circle the letter beside the correct answer on your worksheet.	31.	A pair of pantyhose.

Frame Script

32. A pair of glasses.

33. What is this?

34. Circle the answer
on your worksheet.

35. It's a pair of shoes.

36. What's this?

37. ---

38. It's a pair of
pliers.

39. What's this?

40. ---

41. It's a pair of
scissors.

42. This is a pin.

43. This is thread.
Repeat:

44. This is a needle.

45. We put thread in
a needle.

Repeat:

46. What do we do with
a needle and
thread?

47. What's this?

48. --

49. It's a pin.

FILMSTRIP 9

SPELLING OF THE PLURAL

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
1.	The English rule is: when you write the plurals	13.	---
2.	You add an "s" to a word to make it plural:	14.	Change to "v"
3.	Bird		With "E-S" added. These words are <u>exceptions</u> because they are <u>different</u> from most words.
4.	plus <u>s</u>	15.	Repeat: leaf
5.	equals	16.	leaves
6.	Birds	17.	Another kind of word that forms the plural differently is a word that ends in a consonant plus y
7.	But there are exceptions. Some words don't add "s" to make the plural. For example, with words which end in <u>F</u> or <u>FE</u> .	18.	as in the word "Baby".
8.	A word which ends in "f" is:	19.	When this word changes to the plural something happens.
9.	leaf or a word ending in "Fe" is: wife	20.	The "y" changes to "i". and we add "e-s".
10.	In the plural the words are "leaves"	21.	So <u>most</u> words in English can be made into plurals by adding an "s" to the singular.
11.	"wives"	22.	but two exceptions are: 1. "F" or "Fe" becomes "ves" (as in leaf, wife)
12.	The "f" in these words...		2. A consonant + y becomes "i" + "es" as in babies.

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
23.	Which of these words ends in "v-e-s" in the plural. Circle the correct answer on your worksheet.	35.	Which one of these words ends in "i-e-s" in the plural?
24.	The correct answer is letter C "life". The singular is life.	36.	The word "penny" ends in a consonant plus "y".
25.	The plural is "lives".	37.	In the plural the "y" changes to "i".
26.	A <u>third</u> exception to this rule is for words which end in the letter "o".	38.	The first word "pen", follows the main rule. We add "s" to the singular. The plural is "pens".
27.	For example, tomato ends in "o", so we add "e-s" to the singular to get the plural, tomatoes.	39.	When a word ends in 2 s's as in the word <u>glass</u>
28.	tomato	40.	we add "e-s" to the singular.
29.	plus "es"	41.	This is the fourth exception: we add "es" to glass to form glasses.
30.	equals	42.	Repeat: glass
31.	"tomatoes"	43.	glasses
32.	As you can hear when we pronounce examples of the first 3 exceptions in the plural,	44.	There is a fifth exception. Words ending in the consonants "ch" also end in "es".
33.	we can hear a "z" sound.	45.	---
34.	Listen and repeat:	46.	---
	berry - berries	47.	bench
	knife - knives	48.	benches
	potato - potatoes		

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
49.	A sixth exception to the rule is for words which end in "sh". They make their plurals the same way--by adding "es".	59.	Which one of these words <u>does not</u> end in "es"?
50.	as in dish	60.	The word "truck" is the only word which does not end in "es". It follows the rule.
51.	dishes Repeat: dish dishes	61.	Which of these words ends in "s" in the plural?
52.	Words ending in the letter "x" also form their plurals by adding "e-s" to the singular. This is the seventh exception to the rule.	62.	The word train ends in "s" in the plural. It also follows the main rule.
53.	"box + es = boxes" Repeat:		
54.	box		
55.	boxes		
56.	Most exceptions to the main rule make a plural by adding "es"		
57.	but sounds like "iz"		
58.	Listen for the "iz" sound and repeat: glasses benches dishes		

FILMSTRIP 10

THE SOUNDS OF THE PLURAL

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
1.	In this lesson you'll be learning the sounds of the plural.	11.	Words ending in the consonant "p"
2.	To make the plural, we usually write an "s" or an "es" at the end of the word.	12.	like the word "cap" for example: have an "s" sound in the plural.
3.	With some words, you hear an "s" sound in the plural.	13.	Listen: caps Repeat: The painters have caps on their heads.
4.	like in the word "cap" in the singular, "caps" in the plural.	14.	Other words ending in an "s" sound in the plural are words which end in the consonant "k" in the singular
5.	Other words like the word "chair" are written with an "s" in the plural	15.	as in the word truck.
6.	but sound like a "z". Listen, "chairs"	16.	The plural is trucks. Listen for the "s" sound. trucks Repeat:
7.	and some words which are <u>written</u> with "es" in the plural		The trucks are in the street. Repeat:
8.	sound like "iz".		
9.	Listen for this sound in this word: glasses Repeat: glasses	17.	Words which end in "t" also have the "s" sound in the plural
10.	Words which end in "p" "t", or "k" sound like the letter "s" in the plural.	18.	as in the word hat:

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
19.	In the plural the word is pronounced "hats" Repeat: hats	28.	Words which end in "ch" also have the "iz" sound in the plural
20.	Other words have an "iz" sound. These words which end in "s", "sh", "ch" or "x" We write "es" at the ends of these words	29.	as in the word wrench. In the plural you hear an "iz" sound. Listen: wrench
21.	but we hear an "iz" sound.	30.	wrenches Repeat:
22.	For example: the word glass	31.	When a word ends in the consonant "x" it also has an "iz" sound in the plural
23.	ends in an "s" but has an "iz" sound in the plural.	32.	as in the word box.
24.	Listen: glass	33.	Listen to the plural: boxes Repeat: The boxes are on the floor. Repeat:
25.	glasses Repeat: The glasses are on the table.	34.	So when words ending in the consonants p, k, and t are changed to the plural the last letter sounds like an "s", as in the words caps, trucks, and hats.
26.	Words that end in "s-h" also have an "iz" sound in the plural.	35.	When words end in the consonants "s", "ch", or "x" in the singular, what we hear at the end in the plural sounds like "iz"
27.	The word "dish" ends in the letters "sh". In the plural you hear an "iz" sound. Listen: dishes Repeat: The dishes and the glasses are on the table.	36.	as in the words glass watch box

Frame Script

or dish. All these words have the "iz" sound in the plurals. Listen and repeat:
glasses
watches
boxes
dishes

37. Which of these words has an "iz" sound in the plural?

38. The word matches is pronounced "iz" because it ends in ch.

39. Which one of these words has an "s" sound?

40. The word trucks has an "s" sound in the plural.

41. Most other words in English have a "z" sound at the end in the plural. It's like the sound that you hear at the end of the word boys.

42. It sounds like the noise a bee makes (sound).

43. You hear this sound in the plural of words which do not end in p, k, t, s, ch, or x.

44. For example:
the word "saw"

45. ends in the letter "w".

Frame Script

46. It doesn't end in one of these letters:
p, k, t, s, ch, or x.

47. So, you hear a "z" sound at the end of the word. Listen for this sound.
saws

48. In the word "birds" you also hear the "z" sound.
birds
The birds are in the tree.
Repeat

FILMSTRIP 11

IRREGULAR PLURALS

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
1.	As we know, when we want to make most words plural in English we usually add "s" to the singular.	11.	The word moose
2.	Some words end in "e-s"	12.	is regular.
3.	But there are also words which don't end in "s", or "es". These are <u>irregular</u> plurals, for example, the plural of pan is pans. This is regular.	13.	But goose is irregular. It does not take an "s" but the singular, goose, changes to geese.
4.	but the plural of man is men. Instead of adding an <u>s</u> or <u>/z/</u> sound, we change the vowel sound.	14.	The word child does not add an "s" either.
5.	Another irregular plural is woman. The singular is woman.	15.	The plural of child is children.
6.	the plural is women. Repeat: women.	16.	It adds the sound -ren. It is the only common word in English that does this.
7.	The plural of boot is boots	17.	Two other words which are irregular are "sheep" and "deer".
8.	but the plural of foot is feet. This is an irregular plural.	18.	These two words do not change in the plural.
9.	The plural of blouse is blouses.	19.	one sheep - two sheep one deer - two deer
10.	But the word mouse does not form the plural the same way. The plural of mouse is mice.	20.	Now you'll be doing a crossword puzzle on the plurals you have learned.
		21.	Take out a pencil and the worksheet.
		22.	For each number there will be a frame. Look at the bottom of each one. You will see a number to the left.

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
23.	Next to that number, you will see the word "down"	36.	"Number six across" "We use these to cook with."
24.	or "across".	37.	"Number seven across" "Who are these people?"
25.	"Down" means that you write the answer this way. The answer to number 4 down would go in these boxes	38.	"Number seven down" "What is the plural of this word?"
26.	and number 4 across would go in these boxes.	39.	"Number eight down" "Who are these people?"
27.	You may see a frame and hear a clue, like this: "We put these in wood."	40.	"Number nine across" "We cut with these."
28.	On your worksheet you would write the word "nails" in the boxes.	41.	"Number ten down" "They grow on trees."
29.	"Number one across" "You write with these."	42.	"Number eleven across" "These are a certain kind of animal."
30.	"Number one down" "You eat with these."	43.	"Number twelve across" "We use these to walk."
31.	"Number two down" "These are a certain kind of animal."		That is all. Your teacher will help you check your answers.
32.	"Number three across" "Cars and trucks ride on these."		
33.	"Number four down" "These are buildings people live in."		
34.	"Number five across" "These can scare you."		
35.	"Number five down"		
3	"Who are these people?"		

FILMSTRIP 12

NAMES OF VOCATIONS

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
1.	He's a man.	20.	He's a painter.
2.	They're men.	21.	They're painters.
3.	Remember: "they are" becomes "they're"	22.	He's an electrician.
4.	She's a woman.	23.	She's a secretary.
5.	They're women.	24.	He's a bank teller.
6.	They're students.	25.	They're bank tellers.
7.	I'm a student.	26.	What are these people?
8.	We're students.	27.	They're bank tellers.
9.	They're teachers.	28.	What's he?
10.	We're all people.	29.	He's an electrician.
11.	The word "people" always takes a plural verb.	30.	What is this woman?
12.	To express the singular we usually use the word person.	31.	She's a seamstress.
13.	He's a mechanic.	32.	He's a fireman.
14.	He's a doctor.	33.	They're hairdressers.
15.	She's a nurse.	34.	He's a television repairman.
16.	They're nurses.	35.	They're television repairmen.
17.	He's a plumber.	36.	He's a salesman.
18.	He's a carpenter.	37.	She's a saleswoman.
19.	He's a mailman.	38.	They're salesmen.
		39.	They're saleswomen.

<u>Frame</u>	<u>Script</u>	<u>Frame</u>	<u>Script</u>
40.	He's a policeman.	58.	and across means that you write the answers in the boxes this way.
41.	They're policemen.		
42.	He's a lawyer.	59.	Try these: "Number one down; he fixes electrical things."
43.	She's a psychiatrist.		
44.	They're psychiatrists.	60.	"Number two down; he fixes toilets."
45.	He's a soldier.	61.	"Number three down; he welds metals."
46.	She's a waitress.		
47.	They're waitresses.	62.	"Number three across; he serves food in restaurants."
48.	He's a waiter.		
49.	They're waiters.	63.	"Number 4 down; he helps keep the law."
50.	She's a laboratory technician.	64.	"Number 5 across; she helps take care of sick people."
51.	They're laboratory technicians.	65.	"Number 6 across; he paints things."
52.	He's a chef.		
53.	The word "chef" in the plural is "chefs".	66.	"Number 7 across; these women work in an office."
54.	Most words ending in "f" or "f-e" change to v-e-s in the plural, but this word "chef" is an exception.	67.	"Number 8 down; this person cooks foods in restaurants and hotels."
55.	Now you'll be doing a cross-word puzzle.	68.	"Number 9 down; what letters are missing?"
56.	Take the worksheet.	69.	"Number 10 across; he puts out fires."
57.	You will hear the number of the question, and the words "down" or "across". Down means that you write the answer this way,	70.	"Number 11 across; she makes and sews clothes."
		71.	"Number 12 across; he fights for the country."
		72.	Your teacher will help you check your answers.

WORKSHEETS TO ACCOMPANY FILMSTRIPS

**To be duplicated and distributed
by the teacher. Proper use of the
Worksheets, even though they are
brief, will insure student attention
to the audio-visual presentation.**

WORKSHEET TO ACCOMPANY
FILMSTRIP 1, "THE ALPHABET"

WORKSHEET: Circle the correct choice.

Frame

14	' 1.	ACZ	AZC	ZAC	CZA
17	' 2.	POD	DOB	POB	BOB
18	' 3.	VQM	VOM	VOW	VQW
19	' 4.	FEX	EXE	FXE	XFE
44	' 5.	DNX123	WNX123	QNX123	MNX123
46	' 6.	WTA123	YTA123	PTA123	ITA123
48	' 7.	VQW123	YQW123	EQW123	BQW123
50	' 8.	FAH123	VFA123	HFA123	NFA123
52	' 9.	SRX123	JRN123	YRN123	KRN123

WORKSHEET TO ACCOMPANY
FILMSTRIP 2: "CONSONANTS AND VOWELS"

WORKSHEET: Circle the vowels.

Frame

30	'	1.	A	F	W	P
34	'	2.	C	T	V	E
36	'	3.	V	W	U	X
38	'	4.	O	N	Q	S
40	'	5.	T	I	Z	M

WORKSHEET TO ACCOMPANY
FILMSTRIP 3; "SOUNDS OF THE CONSONANTS"

WORKSHEET: Circle the letter which begins
the word you hear.

Frame

1	'	1.	M	R	L	W
3	'	2.	L	P	M	C
5	'	3.	N	B	T	P
7	'	4.	V	B	P	F
9	'	5.	V	F	B	W
11	'	6.	B	V	F	C
13	'	7.	C	T	D	P
15	'	8.	TH	D	S	H
19	'	9.	C	T	D	P
21	'	10.	K	QU	G	J
23	'	11.	B	QU	K	W
26	'	12.	r	o	s	h
28	'	13.	G	P	L	H

WORKSHEET TO ACCOMPANY
FILMSTRIP 5: THIRD PERSON SINGULAR PRONOUNS

WORKSHEET: Circle the letter beside the correct answer.

Frame

24

1. a. tall
b. short

26

2. a. short
b. tall

28

3. a. sick
b. well

30

4. a. sick
b. well

32

5. a. small
b. big

34

6. a. small
b. big

WORKSHEET TO ACCOMPANY
FILMSTRIP 6: "YES" QUESTIONS

WORKSHEET: Circle the letter beside the
correct answer.

Frame

- | | | | | | | |
|----|---|----|----|---------|----|-------|
| 2 | ' | 1. | a. | he | b. | she |
| 4 | ' | 2. | a. | he | b. | she |
| 7 | ' | 3. | a. | sad | b. | angry |
| 10 | ' | 4. | a. | it | b. | she |
| 13 | ' | 5. | a. | dirty | b. | clean |
| 16 | ' | 6. | a. | the box | b. | he |

WORKSHEET TO ACCOMPANY
FILMSTRIP 7: THIRD PERSON CONTRACTIONS

WORKSHEET: Circle the letter beside the statement which best describes the picture.

Frame

- | | | | | |
|----|---|----|----|--------------------|
| 47 | ' | 1. | a. | It isn't heavy. |
| | ' | | b. | They aren't heavy. |
| | ' | | c. | It's heavy. |
| | ' | | d. | She's heavy. |
| 48 | ' | 2. | a. | They're big. |
| | ' | | b. | He's big. |
| | ' | | c. | It's big. |
| | ' | | d. | It's nothing. |
| 51 | ' | 3. | a. | She's not busy. |
| | ' | | b. | He's busy. |
| | ' | | c. | They're not busy. |
| | ' | | d. | He's not busy. |
| 54 | ' | 4. | a. | They're well. |
| | ' | | b. | They aren't well. |
| | ' | | c. | They're sick. |
| | ' | | d. | They aren't sick. |
| 57 | ' | 5. | a. | They're broken. |
| | ' | | b. | It's broken. |
| | ' | | c. | She's broken. |
| | ' | | d. | They're fixed. |

Frame

-60

- ' 6. a. They're on.
- ' b. It's on.
- ' c. They're off.
- ' d. It's off.

WORKSHEET TO ACCOMPANY

UNIT 8: TOOLS--A PAIR OF---

WORKSHEET: Circle the letter beside the correct answer.

Frame Number

13

1. What's this?

- a. It's a hammer.
- b. It's a nail.
- c. It's a saw.
- d. It's a screw.

16

2. What do we do with a hammer?

- a. turn nuts
- b. turn screws
- c. put nails in wood
- d. cut wood

19

3. What are these?

- a. They're nails.
- b. It's a nail.
- c. It's a screwdriver.
- d. They're nuts.

34

4. What's this?

- a. a pair of scissors
- b. a pair of shoes
- c. a pair of tweezers
- d. a pair of gloves

37

5. What's this?

- a. a pair of tweezers
- b. a pair of gloves
- c. a glove
- d. a pair of pliers

40

6. What's this?

- a. a pair of scissors
- b. a pair of tweezers
- c. a pair of shoes
- d. a pair of pliers

48

7. What's this?

- a. It's a nail.
- b. It's a pin.
- c. It's a screw.
- d. It's a needle.

WORKSHEET TO ACCOMPANY FILMSTRIP 9:

SPELLING OF THE PLURAL

First, circle the correct answer then write the missing letters in the space at the right.

Frame number

23.

1. fight

vine

life

kite

_____ves

35.

2. pen

potato

leaf

penny

_____ies

59.

3. class

truck

wrench

fox

61.

4. train

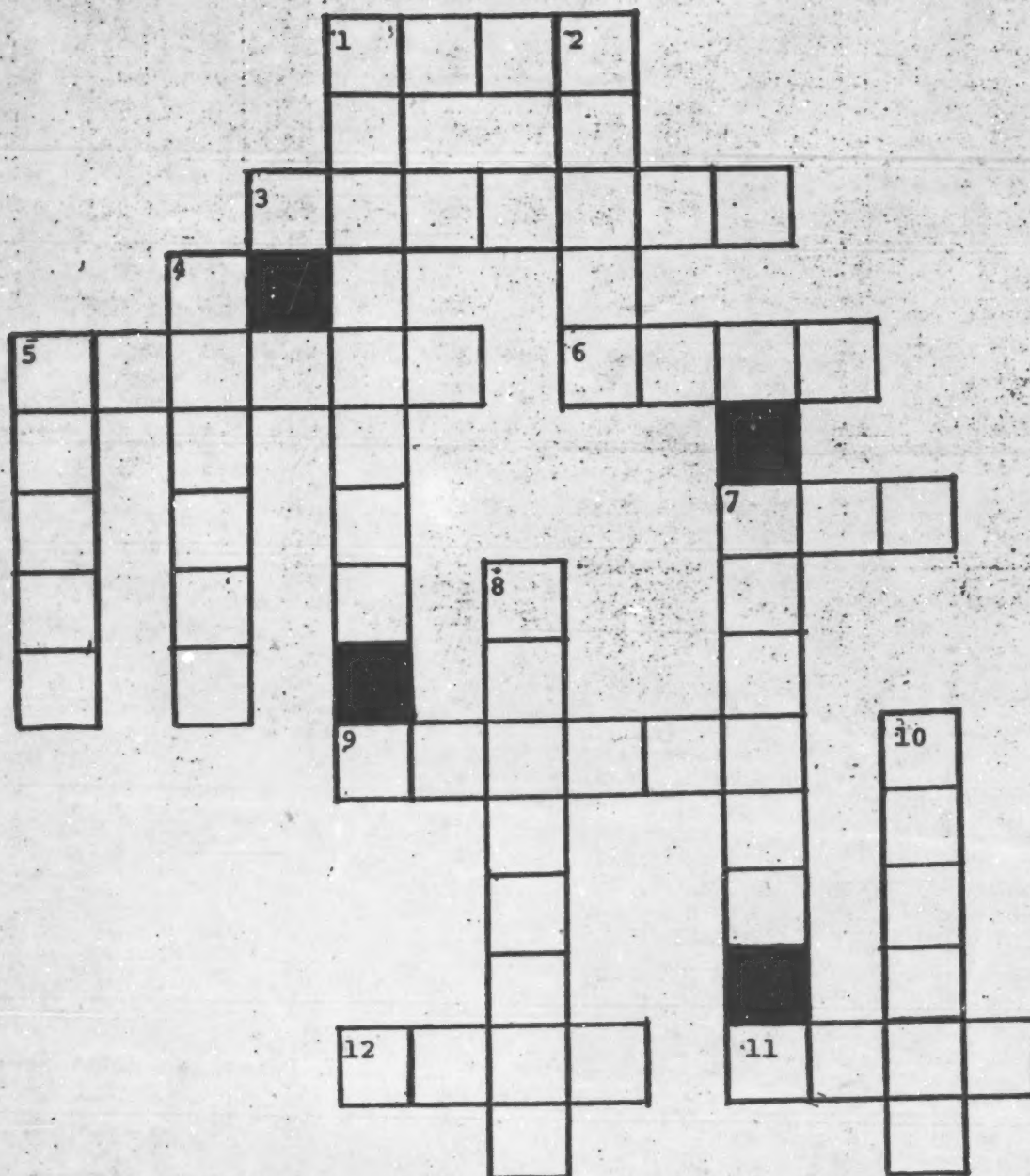
wish

wrench

watch

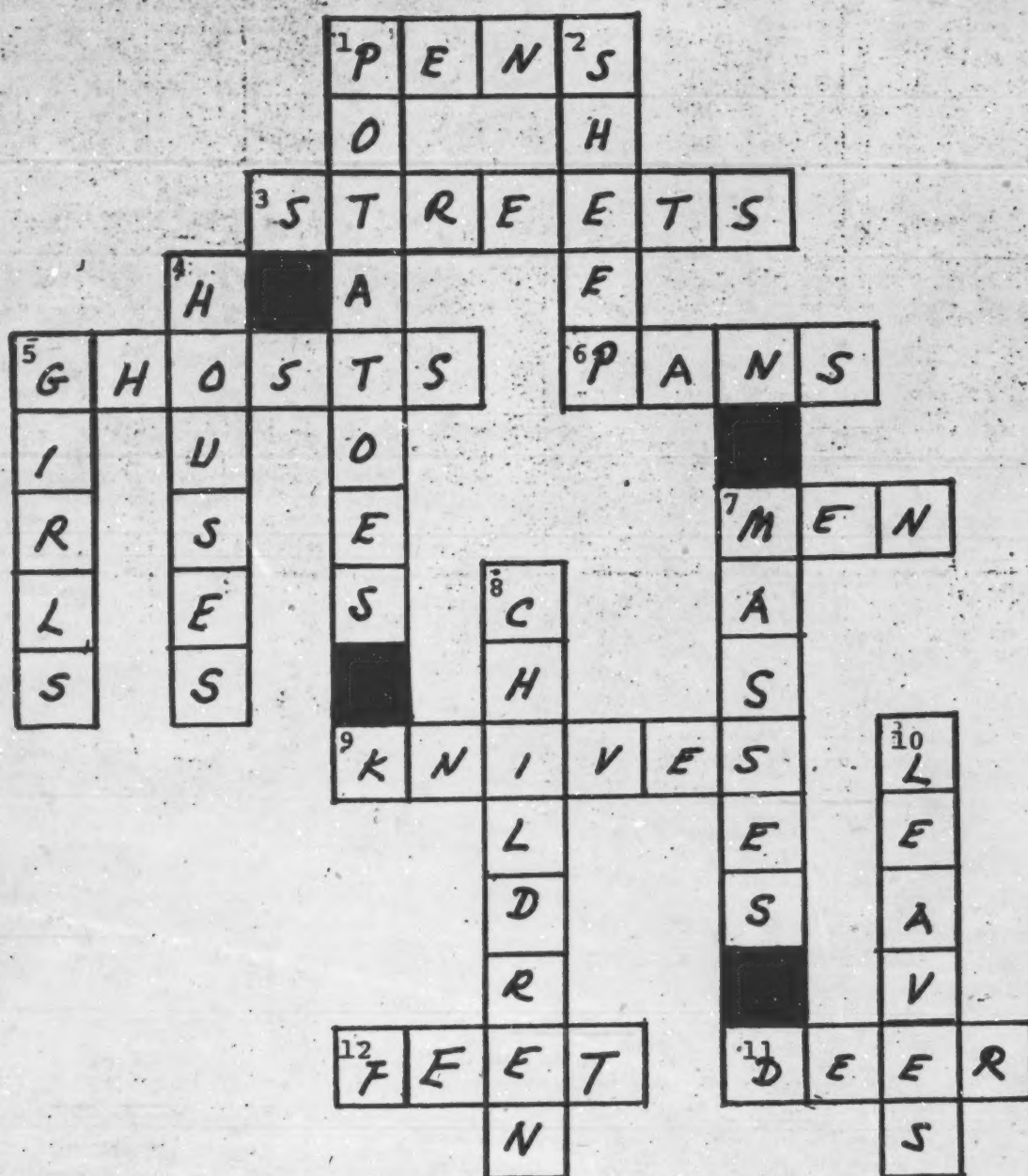
WORKSHEET TO ACCOMPANY FILMSTRIP 11

IRREGULAR PLURALS



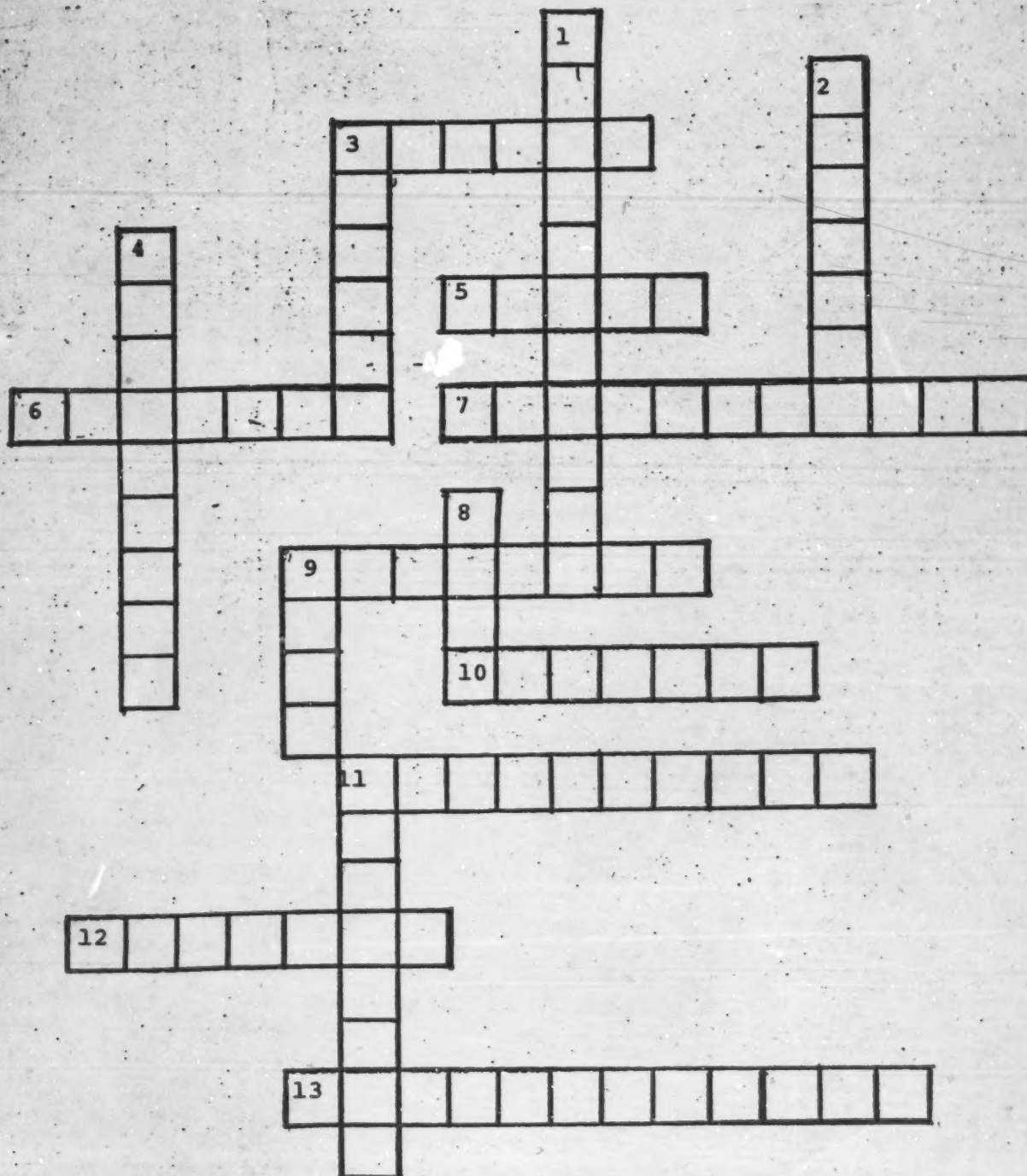
WORKSHEET TO ACCOMPANY FILMSTRIP 11

IRREGULAR PLURALS: Answers

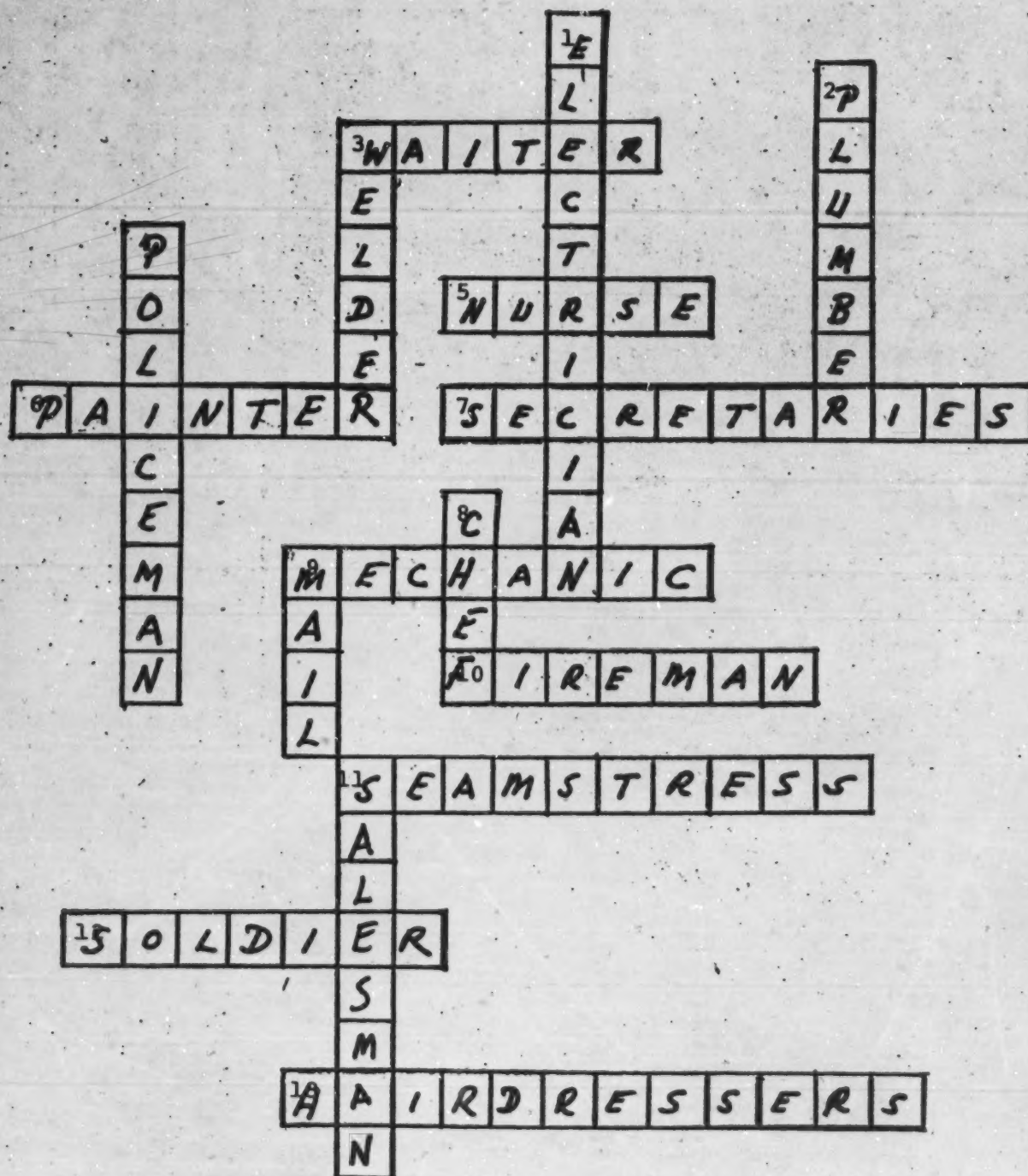


WORKSHEET TO ACCOMPANY FILMSTRIP 12

NAMES OF VOCATIONS



WORKSHEET TO ACCOMPANY FILMSTRIP 12
 NAMES OF VOCATIONS: Answers



BEGINNING AMERICAN ENGLISH

TEACHER'S BOOK

B



A PRE-VOCATIONAL AUDIO-VISUAL COURSE IN AMERICAN ENGLISH

(U.S.O.E. PROJECT 498AH60040)

2

A HOME LANGUAGE FREE ADULT PRE-VOCATIONAL
AUDIO-VISUAL COURSE IN ENGLISH-AS-A-SECOND LANGUAGE

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USOE Project 498AH60040, FY 1977

*Prepared under the Direction
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1978

PREFACE

The intent of this book is to provide a basic course in pre-vocational English for the non-native speaker based upon the following assumptions:

- the teacher does not have to speak the language of the student
- students in a class do not have to speak each others' language

Everyone in the group may speak a different language as long as the teacher has a good command of English

- the teacher may not be professionally trained in the field of teaching English-as a second language

Anyone can be successful provided they read and study the material and follow the teaching system outlined

- since meaning must be conveyed through the use of visuals, the text is not to be used without the accompanying filmstrips

The method will not work well without the visuals

Culturally, the course presents middle class suburban American life. This is intentional since it is the most frequent contact for new immigrants and the aspiration for many others. Unit 1, for example, presents both the American attitude toward pets and the casualness of acquaintanceship between persons of the opposite sex -- both startlingly new concepts for most recent arrivals.

The course is intended to provide immediate success for both the learner and the novice teacher. It will work.

Philip D. Smith, Jr.

BOOK B

J O H N and B E T S Y

LEVEL 1

(A PRE-VOCATIONAL AUDIO-VISUAL COURSE IN AMERICAN ENGLISH)

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CHAPTER 4

THE WRITTEN LANGUAGE

THE WRITTEN LANGUAGE

There is adequate evidence today to support the conviction of linguists that language is primarily a matter of speech.¹ If the written language is only of secondary importance why then should it be the first item taught in a language class? It seems to be a matter of common sense that if one's goal in learning a foreign language is not just a minimum degree of proficiency in reading, then the natural order of learning should be maintained and writing should

1. Edith Crowell Trager, "The Teaching of Spelling: A Linguistic Approach" in *Guiding Children's Language Learning*, Ed. Pose Lamb. Dubuque, Iowa: Wm. C. Brown Co., 1967, pp. 209-236.

be taught only after the students have mastered the oral skills. Speech should maintain the principal role that it does in everyday life - predominating over writing.

Robert A. Hall states that "In our everyday existence, we speak far more than we write." (Psychologists have demonstrated that each time one reads or writes something an "act of inner speech takes place but is inhibited on the level of muscular performance.) The statement that letters represent sounds and not the contrary seems to be a matter of common sense."²

2. Robert A. Hall, Jr., Sound and Spelling in English, Philadelphia: Chilton Books, 1961, p.3.

Proficiency in reading and writing English has some inherent difficulties due to the grapheme-phoneme relationship. Therefore, we must approach the teaching of reading and writing in a very systematic way. We must first determine the relationships of sounds and letters. The dictation is an efficient means of teaching reading and writing simultaneously and progressively.

The dictations introduce the system of American English orthography and provide extensive practice in the rudiments of writing: sound-symbol relationships, punctuation, grammatical spelling, etc. English spelling is basically alphabetic and not phonetic. The evidence of this lies in the fact that "we can write every English word by means of only twenty-six characters, whereas a system of word writing would demand many thousands." 3

3. Leonard Bloomfield, Teaching Children to Read, p. 11. Reprinted from Let's Read: A Linguistic Approach by Leonard Bloomfield and Clarence L. Barnhart, 1961. Wayne State University Press.

Even though many people feel that our spelling system is very irregular, there are rules and patterns that direct the phonemic-graphemic relationships. In developing the writing units for JOHN AND BETSY 1, a progression has been adopted to avoid confusing the students with too many irregularities, sometimes referred to as "exceptions to the rules." The spoken language used in the audio-visual units and the grammatic progression are the basis from which the writing and reading units were developed. The audio-visual units of JOHN AND BETSY LEVEL 1 (Units 1-16) provide the students with the opportunity to progressively evolve their skills for oral and written expression. Dictations and writing exercises begin only after the completion of Unit 5 and are continued until the completion of Level 1. Dictations are usually taught after the completion of the oral work of the unit. However, the teacher can best judge as to where in the unit and when a dictation

could benefit his/her students. Each unit has one or two dictations and a list of sentences to write. Dictations represent a new level of learning, a new activity; therefore, they should be taught systematically with great care. A student's success in dictation can often mean his/her success in reading later in the course and sometimes in future life. If taught properly dictations can be the key to the students' success in the literary skills.

THE WRITING PROGRESSION CHART

The writing progression chart can be found on page .
It outlines the basic elements of each writing unit in
LEVEL 1 of JOHN AND BETSY.

- American English orthography is presented in a systematic manner focusing attention on specific grapheme-phoneme relationships and treating conflicting

graphemic representations of the same sound at different times to avoid confusing the students.

For example: The /iy/ sound is represented by the letters e - ee - and y. In dictation 1a, two spellings of /iy/ are introduced: the letter e in the word she and the letter y in the word Betsy.

A second spelling for the same sound is not introduced until the first spelling has been assimilated and a goodly number of words containing that grapheme have been dictated to the students.

During the first dictation the students are learning to write certain letters which represent certain sounds; and it would be confusing therefore, to give them a new spelling for the same sound. To illustrate this point let us take the example of the /iy/. In the first dictation the students have learned two spellings for the sound /iy/, the letter y at the end of a word as in Betsy, and the letter e as in the word she. Consequently, every time

the teacher dictates a word containing the /iy/ sound, this will signal to the students one of those two letters. The students should be able to write such words as: be, city, me, the, and he, and some proper names ending in y.

THE DICTATION EXERCISES: PRINCIPLES

The first link between the spoken and written forms of American English will undoubtedly take place before the student is formally introduced to writing in JOHN AND BETSY LEVEL 1. The student will have more than likely been exposed to some written forms of English in the mass media. In the classroom the teacher will occasionally write words on the chalkboard, such as the date.

The first systematic approach to writing, however, will come with the presentation of the dictations. They will

be the first real link between the spoken and written forms of the language. The main objective of the dictation is to teach the orthography of English. With this goal in mind, the students will encounter the following elements in each dictation:

LETTERS

(PHONEMIC-GRAPHEMIC RELATIONSHIPS)

Nearly every dictation contains a list of sounds to be studied along with a list of words which contain those sounds. Each sound is represented by a letter or group of letters which will be considered first as a letter or group of letters and then as it appears in various words with which the students are already familiar through the dialogs. The letter o in the word dog for example is the subject of the first sound-symbol study in the first dictation.

The letter e represented in the words bed and Betsy is also taken up in the first dictation. The LETTERS and WORD EXAMPLES represent a systematic approach to the sound-symbol relationships of American English orthography. Each sound is studied through the use of known words. The letters are presented systematically corresponding to the presentation of the sounds they represent in the spoken language. Grammatical forms are also taught in the same systematic manner. Each dictation will treat specific grammatical forms such as the ing form of the present participle, the ed ending for the past tense.

VOCABULARY

The vocabulary study column represents a study of the spelling of a word or group of words and not a systematic

morphemic analysis. The words in VOCABULARY are treated as a whole in the same manner that the teacher explains cliches or idiomatic expressions in the dialogs. The students should already know the meaning of the words in the vocabulary list before they are introduced to their graphemic representation. Hence, the teacher will not deal with the individual letters representing each sound of the words in the VOCABULARY list, but will teach them globally. The students will write them as they are dictated.

SENTENCES

The sentences that a teacher will dictate to his/her students contain only the words whose spelling is being treated in that particular dictation or which has been taught in a previous dictation. Hence, the sentences will draw from all learned material and the learning of writing should have the same spiral effect as does the spoken language.

Sometimes the students will be asked to write words which have not been presented in a dictation per se but whose sounds have been represented in the LETTERS or WORD EXAMPLES studies of that of a previous dictation. This kind of activity should help the students develop a more generative approach to writing. Later on, the teacher will ask the students to write sentences of their own using the letters, words and cliches they have studied in the dictations. Written compositions will naturally follow.

The sentences to be dictated are based on material studied in the spoken language or dialogs and/or material studied in a reading text. The sentences usually follow a definite order which should be maintained. (especially in the case of question and answer sequences.)

THE WRITING PROGRESSION

The contents of the dictations are based on the following considerations:

- a. The sound-symbol relationships and the rules which evolve from them.
- b. The morphemic treatment of grammar. (For example, to form the regular past tense, add ed to the infinitive form of the verb.)

The points of grammatical spelling usually follow the progression of their presentation in the audio-visual units so that the written form of the structural study of English will only be presented after the spoken-language counterparts have been acquired.

HOW TO TEACH DICTATIONS

SUGGESTIONS FOR TEACHING THE WRITTEN LANGUAGE

1. Teach the dictation at the end of the class period. If you begin a class with a dictation it will be difficult to teach the audio-visual unit afterwards. Writing is a more passive activity and should be left for the second half of the class period.
2. Teach the dictation after the transfer stage parts 2 to 4.
3. For the first two to five dictations it is a good idea to dictate from five to seven sentences at a time or per class session. This of course will depend on your class, the length of the class session, etc: Progressively, the number of sentences you dictate should increase.
4. The Word Examples and Vocabulary

The LETTERS, WORD EXAMPLES, and VOCABULARY as well as GRAMMAR or other writing studies should be left on the chalkboard or written on the board on the following days either by the teacher or by a student.

5. The dictation sentences should be read only once. However, once you have dictated all the sentences, you can call upon the students to read the sentences. Each sentence can be read by a different student and the teacher should correct any errors of pronunciation which can also be a result of incorrect spelling. The meaning of the sentences should be known since the sentences are based on either the dialogs or other known materials.
6. Call on a different student to write each sentence on the chalkboard.
7. Correct the sentence immediately. The correction of dictations incorporates the same philosophy as the teaching and correcting of student errors in the audio-visual units. The student will be directed to find the error and correct it himself. (See section on correction)

SPECIAL PROBLEMS OF ENGLISH ORTHOGRAPHY

1. The same grapheme (letter) may represent different phonemes.
examples: the letter a represents the sounds /ey/
and /a / as in the words wait and that.
2. Two graphemes (letters may also represent a single sound such as in the case of rain.

3. The most regular spelling of a sound is usually taught first. When a second or third spelling of a sound is presented and used in a dictation the teacher must make it clear to the students that each time they hear the sound in question in that particular dictation, within a word that they are not familiar with or which has not been previously taught, it will be written with the spelling just learned. The dictations usually contain some words with the second spelling. This has been done systematically and progressively to reinforce the previously learned words drawing on the students' cumulative knowledge of the written language.
- BECAUSE OF THE CUMULATIVE NATURE OF THE WRITING PROGRESSION THE STUDENT WHO HAS NOT MASTERED ONE DICTATION WILL NOT BE ABLE TO CONTINUE, FOR THE NEXT DICTATION WILL ALWAYS CONTAIN MATERIAL FROM THE PREVIOUS DICTATION. .

INTRODUCTION TO WRITING

INTRODUCTION TO THE WRITTEN LANGUAGE

HOW TO TEACH THE FIRST DICTATION

The first dictation will usually take a full class period of 40 to 60 minutes. This is unusual however, and you should not spend more than 30 minutes on a dictation after the first. Before presenting the first dictation, the teacher will explain a few basic principles about the written language:

1. If your students native language uses the same alphabet you will need to explain that although the letters are the same, the sounds they represent may differ. Otherwise, a French speaker would read and write English according to the French sound system, and every time you dictate a word with the sound /iy/ the French

student would write an i and no. the English graphemic correspondence ee, e, ea etc. The same situation would be true in reading. The teacher must also explain that in English a letter of the alphabet may have a different sound when it stands alone than when it is in a word, such as the letters a, e, i. For example, the grapheme a standing alone as the first letter of the alphabet is the sound /ey/; as the indefinite pronoun in a table, it is the sound /a/. The name of the letter I is by itself pronounced as a diphthong /ay/, the name of the letter e by itself is pronounced /iy/ but in certain words, it represents the sound /ɛ/ as in red.

3. An A sound can be written in several ways. The many spellings for a given sound will be introduced progressively and systematically.

PROCEDURES - The teacher should explain how he/she is going to teach a dictation.

HOW TO TEACH A DICTATION

1. Erase and clean the chalkboard
2. Set up the dictation chart (titles) on the board.
For the first dictation, the chart will be as follows:

LETTERS

WORD

VOCABULARY

EXAMPLES

SENTENCES

3. Have the students clear their desks so that there is nothing to distract them.
4. The teacher will present the letters by their corresponding sound by calling upon the students to answer a question with a word in which the sound occurs. For example, in the first dictation the teacher will ask the students to identify the sound a as in the word bag.

TEACHER

(Point to a student's handbag) What's that?

In the word bag, what sound do you hear?

Name some other words with the sound a.

STUDENTS

That's a bag/her bag.

a

that, hat, rag.

5. The teacher will not write the letter a on the chalkboard under the heading LETTERS. As you write it on the board say it aloud.
6. Now write the word bag under the heading WORD EXAMPLES and next to a.
7. As you write it, a say it aloud and then have several students read it and then read the a.
8. The next letter/sound in Dictation 1a is /ε/ e. Recall a word with the sound.

TEACHER

STUDENTS

(Point to something red
and ask the students):
What color is this?
In the word red, what sound
is there; or, tell me
some other words with the
sound /ɛ/.

It's red.

bed, Betsy, head, get
net, jet set
In a bed.

Where do you sleep?

9. Write the letter e under the letter a and the word bed
next to the letter e, and under the word bag.
10. Have several students read the letter e and the word bed.
11. Follow the same procedures for the remainder of
LETTERS and WORD EXAMPLES
12. When all of the letters and word examples have been
presented, written on the chalkboard, and read by the
students, begin presenting the vocabulary in the same
manner.
13. The teacher should lead a student to ask the question
What's this or that. One way of getting the students

13. to give you the question is by giving them the answer and asking for the question. For example:

TEACHER
That's a door.
Give me the question.
That's correct, or that's
the correct question.

STUDENTS
What's that?

14. Write the contraction - interrogative What's on the chalkboard under VOCABULARY.
15. Do the same for the remainder of words in the vocabulary, each time writing the words on the board and having several students read them aloud.
16. Now you will begin dictating sentences using the letters, word examples and vocabulary you have just presented. However, before you begin to distribute paper and dictate the sentences, a brief explanation about punctuation is recommended.

Punctuation will be indicated to the students by intonation. The teacher will NOT provide the punctuation.

THE PERIOD

Under the heading of sentences, say a simple sentence using the words in the first dictation.

For example:

The bag is red. Do not write it, just draw a line _____.

Now explain to your students that in English, there is a period at the end of a sentence and place the period at the end of the line. At the end of a declarative sentence, there is a falling intonation which will be an indication for the students to punctuate with a period.

THE QUESTION MARK

Now ask a question such as: Is that your bag?

Draw another line representing the words. _____

That's a question, at the end of a question, there is a question mark. Write a question mark at the end of the line _____?

THE COMMA

Ask a question: Are you _____? The student answers: Yes I am.

When you answer a question - yes or no there is a short pause

after the words yes or no. When you hear the pause, there is a

comma.

_____ (pause) , (comma)

REVIEW

Ask another question drawing a line to represent the words and saying after a question, there is a question mark. Write the question mark after the line. The answer: Yes (- pause - comma) Draw a short line representing the yes or no and then write a comma. Draw another line and then write a period.

_____.

The other punctuation marks should be explained as they appear before the dictation in which they appear first.

Now it is time to begin dictating the sentences. Distribute paper and pencils to your students or have them take out their notebooks or special dictation tablets.

Designate a student to write the first sentence on the chalkboard. As you dictate to the student at the board, the students at their seats should also be writing.

If the student writing on the board makes an error, have him/her correct it himself/herself.

One way of having the students rapidly discover their own errors and correct them is to draw their attention to the LETTERS, WORD EXAMPLES AND VOCABULARY on the chalkboard or to the sentences already written.

For example: You have dictated the first two sentences and they have been correctly written on the chalkboard by two different students:

1. What's that?
2. That's a dog.

Your third student is a French speaker and writes the following sentence:

3. Is on the rug. (instead of He's on the rug.)

DIAGNOSIS OF YOUR STUDENT'S ERROR:

The h is not pronounced in French so your student did not hear it. The sound /iy/ is written with the grapheme in French, so He's on the rug became: Is on the rug.

CORRECTION:

- Have your student read the sentence he/she wrote.
- If he/she does not read it correctly, have another student read it.
- If he/she is still unable to correct his/her error emphasize the h sound in he and read the sentence to him/her once again.

- Have your student read the list of word examples. The word she should help him/her correct his/her error.

- Another means of correcting student errors is as follows:

TEACHER

Is the dog on the rug?
Is he?
Write the question is he?
Now write: He's on the rug.

STUDENTS

Yes, he is.
Yes, he is.
Is he?

If the student continues to write the sentence erroneously, have him read his sentence. Now you read what he has written. For example, is on the rug. Emphasize the h sound he's on the rug.

You can also have him read the word she's in the word examples since it contains the word he's. Have him correct his own error.

STATION	T-S	WORDS	INTERRO- GATIVES	AUXIL- IARIES	PREPOSI- TIONS	TENSES	IRREGULAR SPELLING	VOCABULARY
a	/ / / / / / / / / /	bag bed pick dog she	what's		on of			a that's the picture
b	/ / / / / / / / / /	seat it no sit is has			down			Betsy pet John yes Hi There's not his her
2	/ / / / / / / / / / / /	name he I hurt foot this	who's		with			have Rusty Hi Swift name see I'm your my

STATION	T-S	WORDS	INTERROGATIVES	AUXILIARIES	PREPOSITIONS	TENSES	IRREGULAR SPELLING	VOCABULARY
	/ / / / / / / /	take live green		do	in	Verb Be Contraction (sing) I'm you're he's she's it's		address New York and pencil city today here please
	/ / / / / / / /	far near going for	where		by from	plural be we're you're they're present progressive negative of be he's not he isn't	drop e add-ing arriving coming giving leaving living taking writing	are number bus O.K. car phone Thank you stop they taxi too zoo airport mother bank plane just talk hour week good-bye work Chicago year London Bill Ford Paris Ted Jones Ray Smith us later first market

ICTATION	T-S	WORDS	INTERRO- GATIVES	AUXIL- IARIES	PREPOSI- TIONS	TENSES	IRREGULAR SPELLING	VOCABULARY
a		writer painter nature bird flowers wild prefer						river plays poetry naturalist scenery wild life mountain(s) parks forest sea Ellen George vivid desert tree(s)
9b		<u>flight</u> <u>airline</u> <u>unlimited</u> <u>spring</u> <u>ticket</u> <u>cross</u> <u>change</u> <u>reservation</u>				<u>Future tense</u> I will (I'll)		hotel travel agency itinerary BOAC shops museum April beginning valid special United States plan morning afternoon which tomorrow return
0a		fire cook cool				<u>present pro- gressive</u>	verbs whose consonants are doubled when adding a suffix put putting run running setting sitting getting	couch dinner dining room ear fall kitchen wood evening next
104								105

DICTATION	WORDS	INTERROGATIVES	AUXILIARIES	PREPOSITIONS	TENSES	SPELLING OR SPECIAL STUDY	VOCABULARY
10b	news while						breakfast pudding after newspaper everyone right away minutes soon tomorrow dessert enough
10c	receive ago					to call up to fill out to look at to look for to look up to pick up to sit down	
11	ache				should shouldn't		after nauseous body prescription dizzy sore examine stomach fly temperature medicine throat whole

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STATION	T-8	WORDS	INTERROGATIVES	AUXILIARIES	PREPOSITIONS	TENSES	IRREGULAR SPELLING	VOCABULARY
2a						past tense do did didn't		appointment extract cavity fill clean pull dentist x-ray
b						past tense have had hadn't		
3a						was wasn't were weren't		
b						regular verbs talked walked passed dressed watched fixed cooked ordered shoved learned repaired used needed changed		

DICTATIONS

a
e
i
o
sh

bag
bed
pick
dog
she's

What's	a
that's	of
the	on
picture	

- | | |
|-------------------------------------|----------------------------|
| 1. What's that? | 7. That's a bag. |
| 2. That's a dog. | 8. What's that on the dog? |
| 3. He's on the rug. | 9. That's a tag. |
| 4. That's a picture of Betsy's dog. | 10. Is Betsy on the bed? |
| 5. Pick up the picture on the bed. | 11. Yes, she's there. |
| 6. What's that on the bed? | 12. Is her dog on the rug? |
| | 13. Yes, he is. |

DICTATION 1b

LETTERS

a
 e
 i
 o
 s
 s
 h

WORD EXAMPLES

cat
 seat
 it
 no
 sit
 is
 has

VOCABULARY

Betsy not
 John her
 Hi! his
 there's pet
 down yes

SENTENCES

- Is that Betsy's cat?
- No, her cat's on the bed.
- There's a seat; sit down.
- No, the dog's there.
- Is that Betsy's dog?
- No, that's not her dog.
- That's John's dog.
- John has a lot of pets.
- There's his cat.
- John's dog is on the rug.
- His cat sits on the car seat.
- Betsy's cat sits on the bed.

DICTATION 2

LETTERS

a
e
i
u
oo
th

WORD EXAMPLES

name
he
I
hurt
foot
this

VOCABULARY

Who's my
have Rusty
hi Swift
home see
I'm with
your

SENTENCES

1. Hi! My name's John.
2. I'm John Swift.
3. What's your name?
4. My name's Betsy.
5. Is that your dog?
6. No, that's not my dog.
7. Is he hurt?
8. Let's see.
9. Yes, he is.
10. Is his foot hurt?
11. Yes, it is.
12. Is there a tag on the dog?
13. Yes, there is.
14. He has a name tag.
15. What's his name?
16. Let me see; it's Rusty.

* SUPPLEMENTARY DICTATION

2

- B. 1. Who's that?
2. That's the teacher.
3. No, that's not the teacher.
4. He's a student.
5. Hi! I'm Bill Smith.
6. I'm Ted Green.
7. What's her name?
8. Her name's Jane.
9. She's a student.
10. There's Mrs. Johnson, the teacher.

See notes B optional

*B optional:

If your students are advanced, dictate these supplementary sentences. However, you must add the following words to their vocabulary list;

teacher, student

These words should be explained if they have not already been so. Use the direct method. You're a student, I'm the teacher. The names should be explained through questions and analogy.

Mrs. Johnson
Bill Smith
Ted Green
Jane

Mrs. Bradford
John Swift
John Swift
Betsy

DICTATION 3

LETTERS

a
i
o
ee

WORD EXAMPLES

take
live
do
green

VOCABULARY

address	New York
and	pencil
city	today
here	where
in	please

VERB TO BE CONTRACTIONS

I'm (I am)
You're (you are)
He's (He is)
She's (She is)
It's (It is)

SENTENCES

- | | |
|---|--|
| 1. Where do you live? | 7. I live in Ithaca. |
| 2. I live on Green Street. | 8. Is that a city? |
| 3. Where's that? | 9. Yes, it is. |
| 4. That's in New York. | 10. What's your address in Ithaca? |
| 5. Do you live in New York City? | 11. It's 203 Green Street, Ithaca, New York. |
| 6. No, I live in the state of New York. | 12. And where do you live? |

Dictation 4

LETTERS

ar
e
ing
or
y

WORD EXAMPLES

far
near
going
for
by

VOCABULARY

are	number
bus	O.K.
car	phone
from	stop
Thank you	taxi
they	too
	zoo

VERB TO BE - PLURAL

We're (we are)
You're (you are)
They're (they are)

SENTENCES

- | | |
|--------------------------|-------------------------------------|
| 1. Where are you going? | 6. No, it's not far. |
| 2. I'm going to the zoo. | 7. How do you get there? |
| 3. Where is it? | 8. I go by car; but there is a bus. |
| 4. It's in the city. | 9. There are taxis too. |
| 5. Is it far from here? | 10. Are we far from the bus stop? |
| | 11. No, we're near. |

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12. How are Betsy and John going to New York?
13. They're going by car.
14. Are they going to the zoo too?
15. No, they're not.
16. Do you have a phone?
17. Yes, I do.
18. What's your phone number?
19. Here it is.
20. Thank you.
21. Here's my phone number too.

DICTATION 5

Dictation 5 is based on Reading Text 1, so...
TEACH Reading Text 1 before Dictation 5.

On the day you intend to teach Dictation 5
set aside the first ten minutes of the
class period to review Reading Text 1;
this will serve as an introduction to the
material in the dictation.....

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(after 8)

<u>VERB</u>	<u>DROP e</u>	<u>ADD ing</u>	<u>VOCABULARY</u>	
arrive	arrive	arriving	airport	plane
come	come	coming	bank	talk
give	give	giving	just	week
leave	leave	leaving	hour	year
live	live	living	good bye	Bill Ford
take	take	taking	Chicago	Ted Jones
write	write	writing	London	Ray Smith
			Paris	work
			mother	

SENTENCES

1. Look Ann!
2. There's Ted Jones from the bank.
3. What's he doing here?
4. He's arriving from London.
5. Who's that, by the gaet, talking to Ted?
6. That's Bill Ford.
7. He's in New York for a week.
8. He's living in Paris now.
9. What are they doing now?
10. Bill's giving Ted a pen.
11. Ted's writing down Bill's address in Paris.
12. And who's that coming now?

1

DICTATION 5b

NEGATIVE OF VERB TO BE

Persons	Singular		
1st	I'm not		(I am not)
2nd	You're not	You aren't	(You are not)
3rd	He's not	He isn't	(He is not)
	She's not	She isn't	(She is not)
	It's not	It isn't	(It is not)
	Plural		
1st	We're not	We aren't	(We are not)
2nd	You're not	You aren't	(You are not)
3rd	They're not	They aren't	(They are not)

VOCABULARY

us	later
first	market

SENTENCES TO WRITE

1. Aren't you going to the bank now?
2. No, we're not.
3. First we're going to the airport and then to the bank.
4. Isn't John going with you?
5. No, he isn't.
6. Is that your address in Chicago?
7. No, it's not.
8. Isn't that your phone number?
9. No, it isn't; here's my number: KI3-2323.
10. Isn't Bill living in Paris this year?
11. Yes, he is.
12. Aren't they going with you now?
13. No, they're coming with us later.

DICTATION 6

LETTERS

ay

ew

oy

WORD EXAMPLES

stay

few

boy

VOCABULARY

Bucks County Ginny sugar

coffee lunch tea

cream minutes

friend Peggy

AUXILIARIES

(affirmative)

do

does

(negative)

don't

doesn't

(affirmative)

can

(negative)

can't

SENTENCES

1. Ginny drinks coffee.
2. She doesn't like tea.
3. She takes cream and sugar in her coffee.
4. Who's he?
5. That's Betsy's boyfriend.

6. What's hisname?
7. His name is John Swift.
8. What does he do?
9. He's a student.
10. Does he live nearby?

1
DICTATION 6

11. No, he doesn't; he lives far from here.
12. Doesn't he live at school?
13. No, he doesn't; he lives at home.
14. Where's his home?
15. It's in Bucks County, near Blue Bell.
16. His family has a farm.
17. Can you stay for lunch?
18. No, I can't.
19. I have to leave in a few minutes.
20. Ginny's going to meet a friend for lunch.

1 DICTATION 7

LETTERS

ike

nn

ss

WORD EXAMPLES

like

dinner

dessert

VOCABULARY

baked rare

beer ready

bread salad

broiled some steak

kind vegetables

medium well done

wine

PLURAL OF: Add es

a potato some potatoes

a tomato some tomatoes

CONDITIONAL TENSE

'd (would) I'd (I would)

SENTENCES

1. What would you like to have for dinner?
2. I'd like a steak.
3. How would you like it: rare, medium or well done?
4. I'd like it well done please.
5. What kind of potatoes would you like: baked, mashed or fried?

Dictation 7

6. Give me a baked potato.
7. What kind of vegetables would you like?
8. What kind do you have?
9. Look at the menu, there's a list of vegetables for today.
10. Give me a tomato salad.
11. What would you like to drink?
12. Do you have beer?
13. No, we don't.
14. Then I'd like wine.
15. What would you like for dessert?
16. I'll order it later.

LETTERS

air

oo

in

ches

WORD EXAMPLES

hair

foot

inch

inches

VOCABULARY LIST

couple

engineer

firm

five

husband

Mr.

Mrs.

Philadelphia

seven

thin

unusually

wife

SENTENCES TO WRITE

1. Mr. and Mrs. Allen are an unusually tall couple.
2. He's six foot seven and she's six foot one.
3. Mr. Allen is six inches taller than his wife.
4. What does Mr. Allen do for a living?
5. He's an engineer.
6. Where does he work?
7. He works for an engineering firm in Philadelphia.
8. His wife's name is Laura.
9. She is very tall and thin.
10. Laura is very pretty.

NOUNS
IRREGULAR PLURALS

child	children
goose	geese
mouse	mice
foot	feet

POSITIVE

young
 old
 short
 long
 small

COMPARATIVE

younger
 older
 shorter
 longer
 smaller

SUPERLATIVE

youngest
 oldest
 shortest
 longest
 smallest

COLORS

blond
 blue
 brown
 gray
 white

PARTS OF THE BODY

eyes
 neck
 hair

VOCABULARY LIST

almost
 daughter
 many
 nearly
 son

SENTENCES TO WRITE

1. The Allens have three children.
2. Julie is their eldest child.
3. She has blond hair and blue eyes like her mother.
4. Tom is their youngest child.
5. He's nearly four feet tall.
6. The Allens have some unusual pets.
7. They have two white mice and one gray mouse.
8. Their most unusual pets are the three geese.

LETTERS

wr
 ai
 ure
 ir
 ow
 ild
 pre

WORD EXAMPLES

writer
 painter
 nature
bird
 flowers
 wild
 prefer

VOCABULARY LIST

river	forest
plays	sea
poetry	Ellen
naturalist	George
scenery	vivid
wildlife	desert
mountain (s)	tree (s)
parks	

SENTENCES

1. Who are the Wilsons?
2. George and Ellen Wilson are English.
3. Where do they live?
4. They live in a small town near Stratford.
5. Where is Stratford?
6. It's on the Avon River, northwest of London.
7. What does Mr. Wilson do for a living?
8. He's a writer.

Dictation 9a

Sentences (continued)

9. What does he write?
10. He writes plays and some poetry.
11. What is Mrs. Wilson's occupation?
12. She's a painter.
13. What kind of painter is she?
14. She's a naturalist painter.
15. She paints nature: mountains, rivers, deserts, forests and animals.
16. She loves to paint birds and flowers because of their vivid colors.
17. What natural scenery does she like the most?
18. She prefers the mountains and forests.
19. Mr. Wilson prefers the sea.
20. Mrs. Wilson wants to see American wildlife.
21. The scenery in the parks is beautiful.

DICTIONARY 9b

<u>LETTERS</u>	<u>WORD EXAMPLES</u>	<u>VOCABULARY STUDY</u>	
ight	<u>flight</u>	hotel	valid
ine	<u>airline</u>	travel agency	special
un	<u>unlimited</u>	itinerary	United States
ing	<u>spring</u>	BOAC	plan
ick	<u>ticket</u>	shops	morning
ss	<u>cross</u>	museum	afternoon
ange	<u>change</u>	April	which
tion	<u>reservation</u>	beginning	tomorrow
			return

FUTURE TENSE

I'll	I shall (will) *	We'll	We shall (will)*
You'll	You will	You'll	You will
He'll	He will	They'll	They will
She'll	She will		
It'll	It will		

*

FIRST PERSON FORMS OF THE FUTURE TENSE:

- shall - STANDARD ENGLISH, formal speech
- will - COLLOQUIAL, informal speech

The use of shall is becoming rare in everyday American conversation.

DICTATION 9 b

SENTENCES

1. The Wilsons have the itinerary for their trip to America.
2. What time of the year will they go?
3. They'll go in the spring.
4. What day will they leave?
5. They'll leave on the third of April from London.
6. How will they travel?
7. They'll go by plane.
8. Which airline will they take?
9. They'll take B.O.A.C.
10. When will their flight arrive in New York?

DICTIONARY 9 b

11. It will arrive in New York in the afternoon of the third.
12. How long will they stay in New York?
13. They'll stay for a few days.
14. Why won't they stay longer?
15. They won't stay longer because Mrs. Wilson doesn't like large cities.
16. She wants to spend more time in the country.
17. Tomorrow Mr. Wilson will return to the travel agency to change their plane reservation.
18. The Wilsons have a special bus ticket.
19. It's for unlimited travel anywhere in the United States for one month.
20. Their ticket will be valid for one month.

DICTATION 10a

LETTERS

ire

oo

c

WORD

EXAMPLES

fire

cook

cool

VOCABULARY LIST

couch

fall

dinner

kitchen

dining room

next

early

wood

evening

PRESENT PROGRESSIVE TENSE:

Mr. Bradford is building a fire.

(VERBS WHOSE FINAL CONSONANTS ARE DOUBLED BEFORE ADDING SUFFIX ING)

INFINITIVE

DOUBLE

ADD

=

PRESENT PARTICIPLE

put

t

ing

=

putting

run

n

ing

=

running

set

t

ing

=

setting

sit

t

ing

=

sitting

get

t

ing

=

getting

SENTENCES TO WRITE

1. It's a cool evening in early fall.
2. In the yard, one of the dogs is running after a cat.
3. In the kitchen, Mrs. Bradford is cooking dinner.
4. Sally is setting the table in the dining room.
5. Jimmy is carrying some firewood.
6. He's bringing it into the living room.
7. Where is he putting it?
8. He's putting it next to the fireplace.
9. Why is he putting it there?
10. Because his father is building a fire in the fireplace.
11. Betsy is sitting on the couch in the living room.
12. She's doing her French homework.

1

DICTATION 10b

LETTERS

ew

ile

WORD
EXAMPLES

news

while

VOCABULARY LIST

breakfast

pudding

after

newspaper

everyone

right away

minutes

soon

tomorrow

dessert

enough

MULTIPLE WORD VERBS

run out of
look at
to get ready
to look for

SENTENCES TO WRITE

1. After preparing the fish, Mrs. Bradford puts it in the oven.
2. Now she is getting ready to prepare the dessert.
3. She is going to make a chocolate pudding.
4. Sally is watching her.
5. She is taking the eggs and butter out of the refrigerator.
6. Sally dear, go see if there is any milk downstairs in the refrigerator.
7. Sally is looking for the milk.

DICTIONARY 10b

LETTERS

ew

ile

WORD
EXAMPLES

news

while

VOCABULARY LIST

breakfast	pudding
after	newspaper
everyone	right away
minutes	soon
tomorrow	dessert
	enough

MULTIPLE WORD VERBS

run out of
look at
to get ready
to look for

SENTENCES TO WRITE

1. After preparing the fish, Mrs. Bradford puts it in the oven.
2. Now she is getting ready to prepare the dessert.
3. She is going to make a chocolate pudding.
4. Sally is watching her.
5. She is taking the eggs and butter out of the refrigerator.
6. Sally dear, go see if there is any milk downstairs in the refrigerator.
7. Sally is looking for the milk.

SENTENCES TO WRITE

8. Here Mommy, there is only a little bit of milk.
9. Will that be enough to make the chocolate pudding?
10. Yes, that will be enough.
11. Mrs. Bradford is running out of milk so she will have to buy some for tomorrow's breakfast.
12. Mr. Bradford is running out of wood, so Jimmy is bringing in some more from the yard.
13. After Mr. Bradford adds some wood to the fire, he sits down to read the news.
14. After a few minutes, he puts down his newspaper and looks at Betsy who is still studying her French.

DICTIONARY 10c

LETTERS

ei

age

WORD
EXAMPLES

receive

age

MULTIPLE WORD VERBS

to call up
to fill out

to look up
to pick up

SENTENCES TO WRITE

1. What is Betsy going to do this summer?
2. She'd like to get a job.
3. Does she have a social security card?
4. No, she doesn't; she must apply for one.
5. Tomorrow she'll pick up an application form.
6. Is there a social security office in town?
7. Yes, there is a local office.
8. You can find the address in the phone book.
9. Go look up the address in the phone book.
10. It's listed under social security administration.
11. Can I fill out and submit the application form there?
12. Yes you can, but you must show some proof of identification.
13. Call them up and ask them what their hours are.

6
DICTATION 11 a

LETTERS

che

ee

WORD
EXAMPLES

ache

feel

VOCABULARY

after prescription

body sore

dizzy stomach

examine temperature

fly throat

medicine whole

nauseous

SENTENCES

1. Where's Renata?
2. She's in bed.
3. Isn't she feeling well?
4. No, she isn't.
5. What's the matter with her?
6. She feels dizzy and nauseous.
7. Her whole body aches.
8. Is her throat sore?
9. Yes, it is.
10. Does she have a temperature?
11. Yes, she does.

1

11b

11b

DICTATION

SHOULD

SHOULDN'T

SENTENCES TO WRITE

1. When the doctor arrives, he examines Renata.
2. He writes out a prescription for her.
3. She has to take the medicine three times a day after meals.
4. The doctor tells Renata that she shouldn't go out.
5. She should stay in bed for a few days.

DICTATION 11 b

Should Shouldn't

1. What should Betsy do before she looks for a job?
2. She should apply for a social security number.
3. She should prepare a resume.
4. How should she prepare it?
5. First, she should give biographic information such as her full name, date, and place of birth.
6. Then, she should give the name and address of her schools.
7. Lastly, she should give a brief summary of her work experience.
8. It should be typed on plain white paper.
9. She should check the classified ads in the newspaper.
10. She should call an employment agency.

N O T E - DICTATION 12a

Dictation 12a is only to be taught to advanced students.

There are many new words which are not explained in the word study but are contained in the SENTENCES TO WRITE

The teacher need not dictate the sentences of the dictation.

The teacher can write his/her own sentences based on the simple past tense, adverbs and vocabulary list being considered in the dictation.

THE SIMPLE PAST TENSE

ADD suffix ed to infinitive

rain + ed = rained

snow + ed = snowed

DOUBLING CONSONANTS

adjective + ly = adverb

final + ly = finally

usual + ly = usually

VOCABULARY LIST

California	television
degrees	temperature
mountains	weather
/ northern	western
Pennsylvania	yesterday

SENTENCES TO WRITE

1. I watched the news on television last night.
2. After watching the news, I washed up and dressed for bed.
3. I am usually in bed by eleven o'clock; but last night, I wanted to hear the weather report.
4. After listening to the weather report, I listened to music until twelve. (midnight)
5. According to the weather report, it finally rained in northern California.

SENTENCES TO WRITE

6. Yes I know; I listened to the weather report too.
7. I turned on the television to hear the news.
8. I missed the news, so I listened to the weather report.
9. I wanted to know the road conditions in western Pennsylvania.
10. Since it snowed there yesterday, the road conditions are probably bad.
11. I started to watch another program; but, after a few minutes, I decided to go to bed.
12. I turned off the television around one a. m.

Past Tense of DO

DID DIDN'T

SENTENCES TO WRITE

1. Did you see Sally this morning?
2. No, I didn't.
3. Did she leave early?
4. Yes, she did.
5. Did you buy a newspaper?
6. No, I didn't.
7. I didn't have time to buy one.
8. What did you do this evening?
9. I didn't do anything.
10. I didn't have time to go out.

Dictation 12c

PAST TENSE OF HAVE

HAD HADN'T

IRREGULAR PLURALS

singular plural

tooth teeth

VOCABULARY LIST

appointment

extract

cavity

fill

clean

pull

dentist

x-ray

SENTENCES TO WRITE

1. Last week I had a bad week.
2. Why did you have a bad week?
3. I had to go to the dentist.
4. Did you?
5. Yes, I had a bad toothache.
6. I had two appointments with the dentist.
7. During my first visit, I had to have my tooth extracted.
8. Did the dentist take any x-rays?
9. Yes, he did.
10. I had my teeth cleaned too.
11. Did you have any cavities?
12. Yes, I had them filled.

8
DICTATION 13a

PAST TENSE OF BE

was	wasn't
were	weren't

SENTENCES

1. Where was George yesterday?
2. He was at the dentist's.
3. Where were you?
4. Weren't you with him?
5. No, I wasn't; I was home.
6. The whole family was home sick with the flu.
7. That's a shame; it was a lovely day.
8. We were in the country for the day.

I N T R O D U C T I O N T O R E A D I N G

READING SELECTIONS

WHAT IS THE RELATIONSHIP BETWEEN SPEECH AND WRITING

If, as researchers say, the written form is systematically related to the phonological component of the grammar system, then reading is just a matter of decoding the written material to the phonemic patterns of that part of the spoken language which has already been mastered. According to Robert Hall "silent reading is built up on the basis of inhibited speech."

What exactly does the above mean? It means that whenever one is reading silently or writing, an inner act of speech is taking place. There is therefore a systematic relationship between the phonemes (units of sound) in the spoken form and the graphemes (unit of writing) in the written form. Consequently, in order to learn to read and write with ease and accuracy, one must acquire the spoken forms prior to the written forms; a mastery of the sound system is necessary to ensure good reading and writing skills.

The Audio-Visual Method is based on this assumption; therefore, the first stage of learning a foreign language must be the mastery of the spoken form. Writing and reading are then systematically introduced.

In learning the written forms of American-English, there are two very important considerations regarding the relationship of the sound units with the writing units:

- 1) How to transfer the meaning of a speech form to a written form or "how to write."
- 2) How to transfer the symbols in writing to speech; or, "how to read."

If the learner has already mastered the spoken forms, he will not need to "figure out" each letter as he reads or each group of letters representing a sound. In each word or group of words the learner will be aided by certain "clues" which will help him determine the pronunciation of the word signs around them.

As far as writing is concerned, the student will have to systematically study the relationships between the sounds and their corresponding symbols, and certain morpheme-symbol relations as the grammatical forms: -s for the third person singular of the simple present tense, -ed for the past tense, and ing for the present participle.

English presents the additional problem of not having a one to one relationship between the spoken forms (units of sound) and the written forms (units of writing). The pronunciation of a phoneme can vary depending on its environment in different words or differences in meaning. Homographs, for example, are spelled identically but have different pronunciations depending on their derivation and/or meaning in the context in which they are found. If spelled with a capital P, the word Polish means an inhabitant of Poland or the language spoken by them. Although spelled the same, the word polish meaning to make smooth or to shine, is pronounced differently. The word bow undergoes the same type of variation in meaning and pronunciation in different contexts. The words green house; however, vary in meaning and patterns of stress while the pronunciation remain unchanged.

The confusion stemming from the illustrations above have often lead us in the past to consider speech and writing as almost two separate entities even though they are partially dependent and partially autonomous systems of expression. We know now that the written form of the language should be easier to acquire if the spoken form has been learned.

HOW TO TEACH A READING TEXT

THERE ARE SEVERAL PLANS FOR TEACHING READING TEXTS:

PLAN A:

1. If the students are familiar with the text ask them general questions to recall vocabulary.
2. Teach the new vocabulary before presenting the text.
3. Play the tape of the text once. (If there is no tape available, the teacher should read it.)
4. Ask the students questions about the text.
5. Distribute copies of the text.
6. Begin by having each line read by two or three students correcting intonation, rhythm and pronunciation.
7. Have one student read the first paragraph. If the text consists of a dialog, assign students roles and have the same students read the entire dialog.
8. Do the above several times until nearly every student has had the chance to either read a paragraph or the role of one of the characters.
9. Answer the questions in class. Call on students randomly to read the question and answer it.
10. Questions about the readings can also be used as a homework assignment.

HOW TO TEACH A READING TEXT

PLAN B:

1. Distribute the texts to the students.
2. Play the tape of the reading selection. (If a tape is not available, the teacher should read it slowly with expression)
3. Ask some general questions about the text.
4. Have each line read by several students. Correct the intonation, rhythm and pronunciation.
5. Have one student at a time read a paragraph or if the text consists of a dialog, assign students the roles of the characters and have them read the entire dialog. Correct intonation, rhythm and pronunciation.
6. Do the above several times until nearly every student has had the opportunity to read either a paragraph or the role of one of the characters.
7. Answer the questions in class. Call on students randomly to read the question and answer it.
8. Questions about the readings can also be used as a homework assignment.

OPTIONAL STRATEGIES FOR READING TEXTS

- Have students listen to the dialog twice (Play the tape or read the text aloud if the tape is not available)
- Ask questions about the text.
- Teach the dictation, beginning with the sounds, word examples and vocabulary.
- Dictate the sentences and have several students write them on the chalkboard while the rest of the class is writing them in their notebooks.
- Correct the sentences.
- Pass out the reading texts and questions.
- Explain the vocabulary.
- Have students read the text aloud.
- Answer the questions orally or in writing.
- If your students are very advanced, you might want to dictate the entire dialog.

AT KENNEDY AIRPORT IN NEW YORK

Sue and Ann are secretaries and good friends. They live in New York and work for the Citibank on Part Avenue. Ann is going to Chicago for a week. She is going to see her mother. Sue takes Ann to JFK. At the airport, they are surprised to see Ted, Bill and Ray. Ted and Bill are bankers. They also work for the Citibank. Ted works for the Citibank in New York, but Bill is working for the Citibank in Paris this year. Their friend Ray lives in New York too, but he is not a banker; he is a painter. Ray is at the airport to meet Ted, who is arriving from London, and Bill, is about to leave for Paris.

SCRIPT

Sue: Look Ann, there's Ted from the bank.
 Ann: What's he doing here?
 Sue: He's probably arriving from London.
 Ann: Who's that in the gray suit?
 Sue: Where?
 Ann: Over there, by the gate.
 Sue: That's Bill Ford.

READING TEXT 1

AT KENNEDY AIRPORT IN NEW YORK

SCRIPT

Sue: He's in New York for a week.

Sue: He's living in Paris now.

Ann: I see.

Sue: Ted is probably writing down Bill's address in Paris.

Ann: Who's that arriving now?

Sue: That's Ray Smith.

Sue: Ray is probably going to take Ted home and...

Ann: Oh dear!

Ann: What time is it?

Sue: What's the matter?

Sue: When is your plane leaving?

Ann: Oh no; it's leaving now! Good-bye!

READING SELECTION

1

QUESTIONS

1. Where do Sue and Ann live?
2. Where do they work?
3. What do they do (what is their occupation)?
4. Where is Ann going?
5. Why are they surprised?
6. Where do Ted and Bill work?
7. Who is Ray?
8. What is his profession?
9. Where is Bill going?
10. What is Bill wearing?
11. What does Ann forget?
12. Does she miss her flight?

READING SELECTION

1

VOCABULARY STUDY

Secretary - pl. secretaries - a person who works in an office, who does typing and clerical work.

bank - a place to receive, exchange, or deposit money.

banker - a person who works for a bank.

week - 7 days a period of seven successive days.

JFK - John Fitzgerald Kennedy (New York International Airport) named after the late President.

Chicago - a large city in the state of Illinois

painter - a person who coats walls, an artist who paints pictures

suit - a set of men's garments of the same color and fabric, consisting of trousers, a fitted jacket and often a vest.

probably - very likely

also - too

about to - near to in action, on the point of

SCRIPT

Ginny: Hi Peg!

Peg: Hi Ginny!

Peg: Come in!

Peg: It's so nice to see you!

Peg: Sit down Ginny!

Ginny: Thanks.

Peg: What will you have to drink: coffee, tea, coke?

Ginny: Coffee will be fine, thanks.

Peg: Cream and sugar?

Ginny: Yes, thank you.

Peg: Don't you drink tea?

Ginny: No, I don't

Ginny: I see Betsy has a boyfriend.

Peg: Yes, he's very nice.

Ginny: What's his name?

Peg: John Swift.

SCRIPT

Ginny: What does he do?
Peg: He's a student; he's studying forestry.
Ginny: Does he live nearby?
Peg: No, he lives on a farm in Bucks County.
Peg: It takes him two hours to get here.
Peg: What are you doing today Ginny?
Peg: Why don't you stay for lunch?
Ginny: Oh thanks, Peg, but I can't.
Ginny: I have to leave in a few minutes.
Ginny: I'm going to meet a friend for lunch.

QUESTIONS:

- Who is Peg? She's Mrs. Bradford, Betsy's mother.
- Who is Ginny? Ginny's her sister.
- Where are Peggy and Ginny today? They're at home, in Mrs. Bradford's house.
- What does Peg offer Ginny to drink? She offers her coffee or tea.
- Doesn't Ginny drink tea? No she doesn't.
- Why? She doesn't like it.
- Who is Betsy's boyfriend? John is.
- Does Mrs. Bradford like him? Yes, she does.
- What does she say about him? She says that he's very nice.
- What does John do? He's a student.
- Doesn't he work? No, he doesn't.
- Where does he live? He lives on a farm.
- Doesn't he live at school? No, he doesn't.
- Does he live nearby? No, he doesn't.
- How long does it take him to get to Betsy's house? It takes him two hours.
- Will Ginny stay for lunch? No, she won't.
- Why not? She can't.
- Why can't she? She has to leave in a few minutes.

LUNCH AT "HOJO'S"

SCRIPT

Betsy: There's a Howard Johnson's.
Betsy: Let's have lunch there.
Renata: O.K.
Betsy: Let's sit at the counter, it's quicker.
Betsy: Here's a menu for you Renata.
Renata: Thank you.
Betsy: Are you very hungry?
Renata: Yes, I am.
Betsy: Aren't you hungry Sally?
Sally: Yes.
Betsy: What will you have to eat, Renata?
Renata: I'll have a hot dog and beans.
Betsy: What will you have to drink?
Renata: A coke.
Betsy: Sally, what will you have?
Sally: I'll have a hot dog too.

LUNCH AT "HOJO'S"

SCRIPT

Betsy: Don't you want some French fries?

Sally: No, thank you.

Betsy: Let's see. I'll have a hamburger, French fries, and tea.

Betsy: I'll call the waitress now.

Waitress: Hello. May I have your order?

Betsy: Yes, that will be: 2 hot dogs, one with beans - 1 hamburger - two cokes and one tea - and one order of French fries.

Waitress: Will that be all?

Betsy: No.

Waitress: What will you have for dessert?

Betsy: One chocolate cake, one vanilla ice cream, and one apple pie.

Waitress: Thank you, your order will be ready in 10 minutes.

DINNER AT THE BRADFORDS

SCRIPT

Mrs. Bradford: Will you stay for dinner John?
John: Yes, thank you Mrs. Bradford.
Betsy: Mother?
Mrs. Bradford: Yes Betsy.
Betsy: What are we going to have for dinner?
Mrs. Bradford: What would you like to have?
Betsy: I'd love to have roast beef.
Mrs. Bradford: That's exactly what we are going to have this evening.
Mrs. Bradford: Now, go ask your father what he wants for dessert.
Betsy: Yes Mother, I'll be right back.
(MR. BRADFORD IS IN THE LIVING ROOM READING THE NEWSPAPER)
Betsy: Dad?
Mr. Bradford: Yes Betsy.
Betsy: Mother would like to know what you'd like for dessert.

DINNER AT THE BRADFORDS

SCRIPT

Mr. Bradford: Whatever your Mother has: fruit, jello, ice-cream, anything.

Betsy: I'll tell her Dad.

Betsy: Mother, Dad says that anything would be fine.

Mrs. Bradford: Sally, call your father and Jimmy for dinner.

Sally: Yes Mother.

Mrs. Bradford: John what would you like to drink?

Mrs. Bradford: We have some domestic wine, beer, milk, apple cider, and water.

John: Water would be fine thank you.

Mrs. Bradford: How would you like your meat?

John: I'd like it rare please.

Mrs. Bradford: And Betsy you'd like it medium?

Betsy: Yes, Mother.

Mrs. Bradford: And your father would like it well-done, so pass this plate of well-done meat to him.

Mrs. Bradford: Would you like some bread John?

DINNER AT THE BRADFORDS

SCRIPT

John: Yes, thank you.

Mrs. Bradford: Butter?

John: Yes, please.

Mrs. Bradford: Jimmy pass the baked potatoes to John.

Mrs. Bradford: Would you like some more meat John?

John: No thank you Mrs. Bradford.

Mrs. Bradford: If everyone is finished, let's bring in the dessert.

Mrs. Bradford: Betsy and Sally will clear the table.

Mrs. Bradford: Here comes the dessert - chocolate cake!

Mrs. Bradford: I don't think anyone is going to turn down the dessert tonight.

QUESTIONS:

1. What does Mrs. Bradford ask John?
2. What would Betsy like to have for dinner?
3. What does Mrs. Bradford say to Betsy?
4. What does Mrs. Bradford ask Betsy to do?

READING SELECTION 3a

QUESTIONS:

5. What does Mr. Bradford answer?
6. How does John like his meat?
7. How does Mr. Bradford? Betsy?
8. What's for dessert?

AN EVENING WITH THE BRADFORDS

Dinner at the Bradfords is truly a family affair. Everyone has something to do. Mrs. Bradford does the cooking with the help of her daughters Betsy and Sally. On cold evenings, Mr. Bradford and his son Jimmy build a fire.

This evening John is staying for dinner. Mrs. Bradford is making roast beef which is Betsy's favorite dinner. Mrs. Bradford always asks her husband what he would like to have for dinner or for dessert. Mr. Bradford is not difficult to please; anything would be fine for him. So, Mrs. Bradford decides to please the whole family by making a chocolate cake.

The family sits down to have their dinner and everyone serves himself and passes the food. Mr. Bradford likes his meat rare, Betsy likes hers medium, and John likes his well done. There are baked potatoes and salad along with the roast beef. After the main course, Betsy and Sally clear the table and bring in the dessert -

AN EVENING WITH THE BRADFORDS

everyone's favorite chocolate cake.

After dinner, everyone has a job to do. Jimmy feeds the dogs. Mrs. Bradford washes the dishes, and Betsy and Sally dry them and put them away. Mr. Bradford reads the mail and pays the bills.

AN UNUSUALLY TALL COUPLE

Mr. and Mrs. Allen are an unusually tall couple. Mr. Allen is six foot seven inches tall. Everyone calls him "Gene the Giant." Gene is an engineer. He works for an engineering firm in Philadelphia. He is not only the tallest man in his firm, but he is the tallest man in his home town. His wife Laura is tall and thin. She's six foot one and has long blond hair and blue eyes. She is very pretty.

The Allens have three children who are already quite tall. Julie, their eldest child, is five foot five. She's eleven years old. She has blond hair and blue eyes and looks like her mother. Fred is their second child. He looks like his father with chestnut brown hair and brown eyes. Fred is five foot seven and he is only nine years old. The youngest child is Tom. He is five and is almost four feet tall.

The Allens have many pets - mice, ducks, rabbits, and geese. Their most unusual pets are their three geese - one male and two females. The three of them have unusually long necks.

READING SELECTION 4

QUESTIONS:

- | | |
|--|---|
| 1. Who are the Allens? | The Allens are an unusually tall couple. |
| 2. How tall is Mr. Allen? | He's six foot seven inches tall. |
| 3. How tall is Mrs. Allen?
What is Mrs. Allen's height? | Six foot one. |
| 4. Who's the tallest man in town? | Mr. Allen is. |
| 5. What 's Mr. Allen's profession? | He's an engineer. |
| 6. Where does he work? | He works for a large company in Philadelphia. |
| 7. What does Mrs. Allen look like? | She's tall and thin. |
| 8. What color hair does she have? | She has blond hair. |
| 9. What color eyes does she have? | She has blue eyes. |
| 10. How many children do the Allens have? | They have three children. |
| 11. What are their names? | Their names are Julie, Fred, and Tom. |
| 12. Who's the eldest? | Julie is. |

QUESTIONS:

- | | |
|--|------------------------------------|
| 13. Who's the tallest? | Fred is. |
| 14. Is Julie as tall as her mother? | No, she isn't. |
| 15. Is Fred as tall as his father? | No, he isn't. |
| 16. Who is taller Fred or Julie? | Fred is taller than Julie. |
| 17. How tall is Fred? | He's five foot seven. |
| 18. How much taller is he than Julie? | He's two inches taller than Julie. |
| 19. How old is Julie? | She's eleven years old. |
| 20. How old is Fred? | He's nine. |
| 21. Who's the youngest child? | Tom is. |
| 22. How old is he? | He's five. |
| 23. Who is younger, Fred or Julie? | Fred is. |
| 24. Who is older Julie or Tom? | Julie is. |
| 25. How much older is Julie than Fred? | She's two years older than Fred. |
| 26. Whom does Julie look like? | She looks like her mother. |
| 27. Whom does Fred look like? | He looks like his father. |

QUESTIONS:

- | | |
|---------------------------------------|-----------------------------|
| 28. What color eyes does Fred have? | He has brown eyes. |
| 29. What color hair does he have? | His hair is chestnut brown. |
| 30. How old is Tom? | He's five. |
| 31. What's his height? | He's almost four feet. |
| 32. How many pets do the Allens have? | Two. They have two pets. |
| 33. What are they? | They're geese. |

TO BE DONE AFTER DIALOG 12

WRITING UNIT 9

Reinforcement of some Pedagogical principles:

1. Play the tape once or read the text aloud. (students should only listen; they should not see the text before it is read to them or the tape played).
2. Ask the students questions about the text. Have them summarize the situation. Remind them not to be concerned about new vocabulary they should try to understand new words in context.
3. Explain some of the new vocabulary such as hate, like, painter, writer, ticket, unlimited, parks, discussion, that which is pertinent for a basic understanding of the text.
4. Have students open their books to the text or pass out copies of it. (If your students do not have books or workbooks containing the dictations and reading texts, be sure to have copies of the reading texts made for them which they can keep). Now play the tape again or read it aloud as the students follow along silently at their seats.
5. Read the text again slowly explaining the underlined words. Ask questions to verify comprehension.
6. Have students read two or three lines at a time, correcting their pronunciation and intonation. Be sure to point out differences between British and American English. If you are using the tape you might want to point out some of the pronunciation differences; although this can at times confuse the beginning student. (i.e. Darling have you the itinerary instead of do you have the schedule dear).
If you and your students are so inclined, you might want to take advantage of the mention of Stratford-on-Avon to bring in something about William Shakespeare, the great poet and playwright who was born in Stratford-on-Avon.

WRITING UNIT 9

7. Use the reading text as a homework assignment and test tool. Test your students on the vocabulary (orally) and on context questions from the text. Remember only test what you are teaching; your students are reading and discussing the text so don't test them on their spelling or written definition of the vocabulary. Your objective is to always have them succeed. If attendance has been good and you are doing a good job, more than 85% of your students should be doing very well (a B or better). If less than 85% of your class are succeeding than you have failed somewhere. Remember - tests are not traps, but a way for the students to be reinforced on what they already know and your means of checking your effectiveness as a teacher.
8. After the reading text has been thoroughly analyzed and developed, you can introduce the writing unit. Writing Unit 9, part A should be presented as you have done in the past with the other dictations. Begin by asking questions whose answers contain the sound or vocabulary word in the dictation. Have several students repeat. Once you have written all the sounds and vocabulary on the chalkboard, have each student read them aloud (sounds - words - vocabulary). Remember the students are not to write anything until you have completed this step and all of the sounds, words, and vocabulary have been written on the chalkboard and the students have read them aloud. After you have selected a student to write on the board the students will begin to write. The student at the board will write from two to five sentences on the board. As you dictate the sentences, the rest of the class should be writing at their seats. After each sentence, the student at the board will read what he has written and will correct any mistakes he has made. The students in their seats will correct their own dictations but remember that the most important point is that the student discover his own error and that he makes the necessary correction himself.

Example: You dictate: I ate dinner at six o'clock.
The student writes: I at diner at sick o'clock.

Begin by having the student read what he wrote. If he reads his sentence as it is written then you can tell him.:

WRITING UNIT 9

"No, I didn't say that I said..."

If he reads what you had originally read, then tell him that he did not write that and read what he wrote. Use the chart of sounds and words you wrote earlier on the board to correct mistakes by having the student read words which contain letters or sounds he misspelled.

9. A short quiz dictation can be given the following class meeting, before beginning the supplementary dialog.
10. You have two options: present the two dictations one after the other or present dictation after the supplementary dialog. It is better to change activities and separate the two dictations by the supplementary dialog of Unit 12.

THE WILSONS PLAN THEIR TRIP TO AMERICA

Ellen and George Wilson are English. They are from a small town near Stratford-on-Avon, northwest of London. Mr. Wilson is a writer; he usually writes plays but on occasion he will write a novel or some poetry. His wife Ellen is a naturalist painter; She especially likes to paint birds and flowers because of their vivid colors.

Ellen and George will travel to the United States in the spring. They will stay in the States for almost two months. Today, George picked up their itinerary from the travel agency.

SCRIPT

Ellen:	George dear, have you the itinerary for our trip to America?
George:	Yes, here it is my dear.
George:	We will leave from London on the third of April.
George:	We'll travel B.O.A.C.
George:	Our flight will leave Heathrow at quarter past nine but we have to be at the airport an hour before take-off.

THE WILSONS PLAN THEIR TRIP TO AMERICA

- Ellen: What time will our flight arrive in New York?
- George: Let me see - oh - here it is - arrival time - J.F.K. April third - three forty-five p.m.
- Ellen: How long will we stay in New York?
- George: We'll be in New York from the third to the tenth, - that's a week dear.
- Ellen: A week.
- Ellen: That's a long time.
- Ellen: Can't we change our itinerary and spend less time in New York and more time in the country?
- Ellen: You know I hate large cities and there is so much to see in America: Grand Canyon, the Everglades, the great Sequoias, the Mojave Desert and ...
- George: Well dear, I'll see what I can do tomorrow at the travel agency.
- Ellen: Where will we stay in New York - what hotel?
- George: The Americana.
- Ellen: Oh, dear, I hate large hotels.

THE WILSONS PLAN THEIR TRIP TO AMERICA

Ellen: Can't we arrange a smaller one?

George: I'll have to check with the travel agent tomorrow.

George: Shall I continue with the itinerary?

Ellen: Yes dear, of course.

George: On the eighth we will take a train to Philadelphia where we will spend three days.

Ellen: Will we stay with our friends, the Hunts?

George: Yes, they live in center city Philadelphia.

George: The best part of our trip will begin after Philadelphia.

George: We have a special bus ticket on the Greyhound Bus Line for unlimited travel for one month.

George: That means we can go where we want when we want.

George: We must return to New York by the thirteenth of May.

George: Our ticket is valid for one month beginning on April 13th.

George: Shall we plan our bus trip now or wait until tomorrow when I return from the travel agency?

Ellen: Let's wait until after you return from the travel agency.

"AN EVENING CHAT WITH DAD"

It's a cool evening in early fall. The Bradfords are at home. In the kitchen, Mrs. Bradford is busy preparing the dinner. Sally is setting the table in the dining room. In the living room, Mr. Bradford is building a fire. Jimmy is helping him. He's carrying in wood from the yard. Now, he is bringing in the last pile and Mr. Bradford is putting it in the fireplace. After lighting the fire, Mr. Bradford sits down in his armchair and picks up his newspaper. Jimmy sits down on the floor and begins to play with the dog. Betsy is sitting on the couch studying. After a few minutes, Mr. Bradford puts down his newspaper and looks at Betsy.

SCRIPT

Mr. Bradford:	Well dear, have you thought about a job for this <u>summer</u> ?
Betsy:	Yes Dad, but I don't know where to look.
Mr. Bradford:	Do you have a social security number?
Betsy:	No, I don't.

"AN EVENING CHAT WITH DAD"

SCRIPT

Mr. Bradford: Well, that's the first thing to do.

Mr. Bradford: There's a social security office in town so you can look up their address in the phone book.

Mr. Bradford: Go there tomorrow after school and pick up an application form. You can probably fill out the form right there, but you'll need to show some proof of identity.

Betsy: Will my birth certificate do?

Mr. Bradford: Yes, that will be all right, any official document such as your birth certificate or your driver's license will do.

Betsy: Will they give me a number right away?

Mr. Bradford: No dear, after you fill out and submit the form, it will take about a month to receive your card and number from the central office.

Mr. Bradford: Your mother is calling us for dinner. Let's go!

VOCABULARY STUDY

cool

fireplace

light (to light)

couch

to look up

address

phone book

application form

fill out

proof of identity

official document

birth certificate

adequate

driver's license

WRITING A RESUME

Betsy comes running down the stairs. Mr. Bradford is sitting down in his armchair reading the newspaper. Mrs. Bradford is calling out to everyone to come to dinner. Sally and Jimmy are in the playroom watching television.

SCRIPT

Betsy: Dad, would you help me write my resume?

Mr. Bradford: Of course dear, but not now.

Mr. Bradford: We're going to have dinner now.

Mr. Bradford: Your mother is just calling to come to the table.

AFTER DINNER

Mr. Bradford: Let's go into my study; it's quiet in there and we won't be disturbed.

Mr. Bradford: Let's write a general outline.

Mr. Bradford: First of all, you should give biographic information such as your name, age, date, and place of birth.

Mr. Bradford: Next, you should write about your education: the name of your school, the address, the dates attended and your course of study.

Mr. Bradford: Lastly, describe your work experience giving the name and address of your past employers, your title, your duties, and the duration of your employment.

AFTER DINNER

- Mr. Bradford: Don't forget to indicate your special skills such as typing and stenography.
- Betsy: Where should I write them?
- Mr. Bradford: Well, you can include them with your work experience.
- Betsy: Should I mention that I speak Spanish and French?
- Mr. Bradford: Of course, you might find a job as a bilingual secretary.
- Mr. Bradford: Now you should type it and bring it to me.
- Mr. Bradford: I'll read and correct it.
- Mr. Bradford: This week-end you should begin looking in the newspaper at the classified ads.
- Mr. Bradford: Also, you should check with an employment agency.
- Betsy: Yes, but don't they charge a fee?
- Mr. Bradford: Why don't you call up some employment agencies tomorrow and find out how much the fee is.
- Mr. Bradford: Check the listing for employment agencies in the yellow pages of the telephone directory.

THE GREAT PROCRASTINATOR

After many years, George finally decides to go to the dentist. He has a rather bad toothache so he makes an appointment right away. The dentist's secretary marks him down for Monday. Poor George is going to have a bad week-end thinking about his Monday appointment. George is one of those people who always puts off what he doesn't like to do. He is always going to do it tomorrow, but he never does. When tomorrow arrives, he puts it off for another day. George is a true procrastinator.

When Monday finally arrives George is ready for the dentist. As a matter of fact, he arrives there ahead of time and has to wait. After examining the x-rays, Dr. Pepper tells George the bad news. He will have to extract the tooth. That really is bad news for George. Why did he wait so long to go to the dentist?

After the extraction, George is rather tired. He doesn't quite know what to do. As he is leaving the dentist's office, he suddenly remembers that today is the last day to file income taxes. Poor George truly has to pay for being a procrastinator.

"BACK HOME"

Betsy: Hi Renata!

Betsy: How do you feel?

Renata: I feel much better than I did yesterday.

Renata: My temperature dropped almost to normal.

Betsy: Are you still coughing?

Renata: No, I stopped coughing this morning.

Renata: I took some cough medicine which Dr. Walker prescribed and my cough stopped.

Renata: Poor Jimmy, I think he has the flu.

Renata: Your mother told me that he had a fever this morning and was feeling very nauseous.

Renata: Did you see him Betsy?

Betsy: No, I haven't seen anyone yet, I just got back.

Betsy: I'll be right back Renata, I'm going to see Jimmy.

(After ten minutes, Betsy returns to her room and Renata)

Renata: How is Jimmy?

Betsy: Poor Jimmy's getting worse and worse.

Betsy: He has a high temperature and his whole body aches.

"BACK HOME"

- Betsy: The doctor will be here soon.
- Betsy: What did the doctor give you to take Renata?
- Renata: He gave me a prescription of capsules, vitamins and cough syrup which I have to take three times a day after meals.
- Renata: I have been taking them since this morning and I am feeling much better already.
- Renata: Tell me about your fishing trip.
- Renata: I didn't even hear you this morning.
- Renata: What time did you leave?
- Betsy: John came to pick me up around four-thirty.
- Betsy: We had breakfast and left around five o'clock.
- Renata: Where did you go?
- Betsy: We went to Northern Pennsylvania.
- Betsy: It's a beautiful area of lakes, forests and mountains.
- Betsy: It was a long drive!
- Renata: How long did it take you to get there?
- Betsy: It took more than five hours; four hours to drive and an hour to walk to the lake.
- Betsy: We couldn't drive the truck to the lake; we had to park it about seven miles away. It was a beautiful walk through the woods.

"BACK HOME"

Ranata: Did you catch anything?

Betsy: Yes, I caught a big fish, a trout.

Ranata: What did John catch?

Betsy: He didn't catch anything.

Betsy: After I caught my first fish, it began to rain.

Betsy: We ran to a nearby cabin.

Betsy: I met Mr. MacDonald.

Ranata: Who's he?

Betsy: He's a wonderful man with a long beard.

Betsy: He lives all alone in the woods with his animals.

Betsy: He has a bear, a raccoon, and a raven.

Betsy: He's a very good man. All the animals are his friends.

Ranata: I'd love to meet Mr. MacDonald.

Ranata: When are you and John going there again?

Betsy: We would like to go next week-end.

Betsy: Would you like to come?

Ranata: That would be wonderful.

D I A L O G U E S

JOHN AND BETSY

LEVEL 1

UNIT 1	BASIC DIALOG SUPPLEMENTARY DIALOG	THE ACCIDENT
UNIT 2	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	JOHN CALLS BETSY
UNIT 3	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	JOHN CALLS ON BETSY
UNIT 4	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	DOWN IN THE BASEMENT
UNIT 5	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	JOHN AND BETSY HAVE A SNACK
UNIT 6	BASIC DIALOG SUPPLEMENTARY DIALOG	A KITCHEN CHAT
UNIT 7	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	THE LETTER
UNIT 8	BASIC DIALOG SUPPLEMENTARY DIALOG	IN THE YARD

JOHN AND BETSY

LEVEL 1

UNIT 9	BASIC DIALOG SUPPLEMENTARY DIALOG	DINNER AT THE BRADFORDS (A)
UNIT 10	BASIC DIALOG SUPPLEMENTARY DIALOG	DINNER AT THE BRADFORDS (B)
UNIT 11	BASIC DIALOG SUPPLEMENTARY DIALOG	AT THE GAS STATION
UNIT 12	BASIC DIALOG SUPPLEMENTARY DIALOG	RENATA'S ARRIVAL
UNIT 13	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	RENATA GETS SICK
UNIT 14	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	DR. WALKER COMES
UNIT 15	BASIC DIALOG SUPPLEMENTARY DIALOG	THE FISHING TRIP
UNIT 16	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	BETSY MEETS A REAL WOODSMAN

CHARACTERS: John
Betsy

UNIT 1
BASIC DIALOG

THE ACCIDENT

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Betsy:	Oh no! Poor dog!
(2)	John:	Is he hurt?
(3)	Betsy:	Yes, I think he is.
(4)	John:	Be careful!
(5)	John:	My name's John Swift.
(6)	Betsy:	Oh, I'm Betsy Bradford.
(7)	John:	Where are you going Betsy?
(8)	Betsy:	Swarthmore.
(9)	Betsy:	Thank you.
(10)	Betsy:	Well, good-bye John.
(11)	John:	good-bye Betsy.

CHARACTERS: John
Betsy
Commentator

UNIT 1
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	John:	My name's John:
(2)	John:	John Swift.
(3)	JOhn:	What's your name?
(4)	Betsy:	My name's Betsy.
(5)	Betsy:	I'm Betsy Bradford.
(6)	Betsy:	You're John Swift?
(7)	John:	Yes, I'm John Swift.
(8)	Commentator:	He's John Swift,
(9)	Comm:	and she's Betsy Bradford.

UNIT 1
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(10)	John:	Is that your dog?
(11)	Betsy:	No, that's not my dog.
(12)	John:	Is he hurt?
(13)	Betsy:	Yes, he is.
(14)	John:	Where are you going, Betsy?
(15)	Betsy:	I'm going home.
(16)	John:	Where's that?
(17)	Betsy:	Swarthmore.
(18)	John:	What Street?
(19)	Betsy:	Walnut Lane.

CHARACTERS: John
Betsy
Mrs. Bradford

UNIT 2
BASIC DIALOG

JOHN CALLS BETSY

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	John:	Bradford - Bradford - Bradford, oh here it is KI3-9562.
(2)	John:	K - I - 3 - 9 - 5 - 6 - 2
(3)	John:	Hello Betsy?
(4)	Mrs. Bradford:	No, this is Mrs. Bradford.
(5)	John:	Oh, may I speak to Betsy please?
(6)	Mrs. B.:	Just a moment please.
(7)	Mrs. B.:	Betsy! Telephone!
(8)	Betsy:	Hello!
(9)	John:	Betsy, this is John Swift.
(10)	Betsy:	Oh, Hi!
(11)	John:	How are you?
(12)	Betsy:	Fine, thanks.
(13)	John:	How's the dog?
(14)	Betsy:	He's better.

UNIT 2
BASIC DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(15)	Betsy:	Come over and see Rusty.
(16)	John:	When?
(17)	Betsy:	Tomorrow?
(18)	Betsy:	At 4 o'clock?
(19)	John:	Good, then I'll see you tomorrow
(20)	John:	at 4 o'clock.
(21)	Betsy:	Fine, good-bye John.
(22)	John:	Good-bye Betsy.

CHARACTERS: Mrs. Hunt, (a neighbor)
Jimmy
Mrs. Bradford

UNIT 2
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Mrs. Hunt:	Hello, is that Jimmy?
(2)	Jimmy:	Yes.
(3)	Mrs. Hunt:	Jimmy, this is Mrs. Hunt,
(4)	Mrs. Hunt:	your neighbor
(5)	Mrs. Hunt:	Is your mother home?
(6)	Jimmy:	Yes, she is.
(7)	Jimmy:	Mother! Our neighbor Mrs. Hunt is on the phone!
(8)	Mrs. Bradford:	Hello Mrs. Hunt:
(9)	Mrs. Hunt:	Oh please call me Ruth!
(10)	Mrs. B.:	O.K. and I'm Peggy.

UNIT 2
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(11)	Mrs. Hunt:	Peggy, how is your little daughter?
(12)	Mrs. Hunt:	Her name is Sally, isn't it?
(13)	Mrs. Bradford:	Yes, it is.
(14)	Mrs. B.:	Poor Sally has a broken foot.
(15)	Mrs. B.:	She's walking with a cast.
(16)	Mrs. Hunt:	Is she better?
(17)	Mrs. B.:	Oh yes.
(18)	Mrs. Hunt:	Well, I'm glad.
(19)	Mrs. B.:	Thank you Ruth.
(20)	Mrs. Hunt:	Oh you're welcome Peggy.
(21)	Mrs. B.:	Good-bye!
(22)	Mrs. Hunt:	Good-bye!

UNIT 2
EPILOGUE

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Commentator:	That's Mrs. Bradford, Sally's mother.
(2)	Commentator:	And that's Jimmy, her son.
(3)	Commentator:	Sally's Mrs. Bradford's daughter.
(4)	Commentator:	and Betsy's her daughter too.
(5)	Commentator:	Sally has a cast.
(6)	Commentator:	She has a broken foot.
(7)	Commentator:	Mrs. Hunt lives across the street.
(8)	Commentator:	Oh! So she's the Bradfords' neighbor?
(9)	Commentator:	Yes, she's their neighbor.
(10)	Commentator:	The Hunts live across the street
(11)	Commentator:	from the Bradfords.

CHARACTERS: John
Jimmy
Betsy

UNIT 3
BASIC DIALOG

JOHN CALLS ON BETSY

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	John:	Hi, I'm John Swift!
(2)	John:	Is Betsy home?
(3)	Jimmy:	Yes, she is.
(4)	Jimmy:	She's in her room.
(5)	Jimmy:	Come in.
(6)	Jimmy:	Wait a minute.
(7)	John:	Thanks.
(8)	Jimmy:	Betsy, John's here!
(9)	Betsy:	Hi John!
(10)	John:	Hi Betsy!
(11)	Betsy:	This is my brother Jimmy
(12)	John:	Hi!
(13)	Jimmy:	Hi!
(14)	John:	Where's the dog?
(15)	Betsy:	He's downstairs, in the basement.
(16)	Betsy:	Let's go see him.

CHARACTERS: Aunt Abby
Sally

UNIT 3
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Sally:	Oh, hi Aunt Abby.
(2)	Aunt Abby:	Hi Sally dear, is your mother home?
(3)	Sally:	Yes, she's upstairs
(4)	Sally:	in the bathroom.
(5)	Sally:	She's taking a bath.
(6)	Aunt Abby:	And your Daddy?
(7)	Sally:	Oh he's in his study.
(8)	Sally:	He's writing a letter.
(9)	Aunt Abby:	And where is your brother?
(10)	Sally:	Oh, Jimmy's in the playroom;
(11)	Sally:	he's watching television.
(12)	Aunt Abby:	Everyone is busy today.
(13)	Aunt Abby:	I'll come back later.
(14)	Sally:	Bye Aunt Abby.
(15)	Aunt Abby:	Good-bye dear.

UNIT 3
EPILOGUE

Frames

Voices

Script

- | | | |
|-----|------------|------------------|
| (1) | Aunt Abby: | Look Peggy! |
| (2) | Aunt Abby: | Here's a picture |
| (3) | Aunt Abby: | of the family. |

CHARACTERS: Betsy
John

UNIT 4
BASIC DIALOG

DOWN IN THE BASEMENT

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Betsy:	The basement stairs are over there.
(2)	Betsy:	Here they are.
(3)	Betsy:	Be careful!
(4)	Betsy:	There's no light for the stairs.
(5)	John:	Hi Rusty!
(6)	John:	Oh, he has a cast.
(7)	Betsy:	Yes, he has a broken leg.
(8)	Betsy:	He's staying here
(9)	Betsy:	because we have two other dogs.
(10)	John:	What kind are they?
(11)	Betsy:	One's a collie,
(12)	Betsy:	and the other's a sheep dog.
(13)	Betsy:	They're outside, in the yard.
(14)	Betsy:	Are you thirsty, John?
(15)	John:	A little.
(16)	Betsy:	Then let's go upstairs, to the kitchen.

CHARACTERS: Betsy
John

UNIT 4
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Betsy:	Rusty has a broken leg.
(2)	Betsy:	So he has a cast.
(3)	John:	Does he have an owner?
(4)	Betsy:	I don't know.
(5)	Betsy:	He doesn't have a license,
(6)	Betsy:	And there's no tag on him.
(7)	John:	Do you have other pets?
(8)	Betsy:	Yes, we have two dogs.
(9)	Betsy:	Our dogs stay outside.
(10)	Betsy:	They have a dog house.
(11)	John:	Don't you have a cat?
(12)	Betsy:	No, we don't.

UNIT 4
EPILOGUE

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Commentator:	The Bradfords have two dogs.
(2)	Commentator:	Those are their houses.
(3)	Commentator:	Where are they?
(4)	Commentator:	They're outside,
(5)	Commentator:	in their doghouses.

CHARACTERS: Betsy
Mrs. Bradford
John

UNIT 5
BASIC DIALOG

JOHN AND BETSY HAVE A SNACK

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Betsy:	Mother, are you upstairs?
(2)	Mrs. Bradford:	No dear, I'm in the dining room.
(3)	Betsy:	Hi Mother.
(4)	Betsy:	This is John Swift.
(5)	Betsy:	John, this is my mother.
(6)	John:	How do you do Mrs. Bradford?
(7)	Mrs. B.:	It's nice to meet you John.
(8)	Mrs. B.:	Aren't you hungry?
(9)	Betsy:	No,
(10)	Betsy:	but we're thirsty.
(11)	Mrs. B.:	We have apple cider
(12)	Mrs. B.:	and 7 up,
(13)	Mrs. B.:	but there's no coke.
(14)	Mrs. B.:	I can make
(15)	Mrs. B.:	some hot chocolate.

UNIT 5
BASIC DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(16)	John:	Apple cider is fine.
(17)	Betsy:	For me too.
(18)	Betsy:	Is there any chocolate cake?
(19)	Mrs. Bradford:	No, dear, there's no cake;
(20)	Mrs. B.:	but there are some cookies in a jar,
(21)	Mrs. B.:	on top of the refrigerator.
(22)	Betsy:	What kind?
(23)	Mrs. B.:	Peanut butter.

CHARACTERS: Betsy
Jimmy
Mrs. Bradford
John

UNIT 5
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Betsy:	Jimmy, where are you?
(2)	Jimmy:	I'm in the living room.
(3)	Betsy:	Isn't Sally there with you?
(4)	Jimmy:	No, she isn't here with me.
(5)	Jimmy:	She's in the kitchen with Mother.
(6)	Betsy:	And Daddy? Isn't he in the yard?
(7)	Jimmy:	No, he isn't.
(8)	Jimmy:	He's in the garage.
(9)	Jimmy:	He's repairing the lawn mower.
(10)	Betsy:	We're going into the kitchen.
(11)	Betsy:	I'm thirsty.
(12)	Betsy:	Are you thirsty too?
(13)	John:	Yes, I am.
(14)	Betsy:	Mother, John and I are thirsty.
(15)	Mrs. Bradford:	Aren't you hungry too?
(16)	Betsy:	No, we're not.

UNIT 5
EPILOGUE

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Betsy:	I'm not hungry and
(2)	Commentator:	John isn't hungry either.
(3)	Commentator:	Betsy and John are not hungry.
(4)	Commentator:	Aren't they?
(5)	Commentator:	No, they're not.
(6)	Commentator:	But look at them!
(7)	Commentator:	They're eating all the cake.

CHARACTERS: John
Betsy
Mrs. Bradford

UNIT 6
BASIC DIALOG

A KITCHEN CHAT

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Betsy:	Have some cider.
(2)	John:	Thanks.
(3)	Betsy:	Have a peanut butter cookie!
(4)	John:	Thanks.
(5)	John:	It's delicious!
(6)	Mrs. Bradford:	Have another cookie John!
(7)	John:	Oh thank you.
(8)	Mrs. B.:	What do you do John?
(9)	Mrs. B.:	Are you student?
(10)	John:	Yes, I am.
(11)	John:	I go to West Chester State College.
(12)	Mrs. B.:	What are you studying, John?
(13)	John:	Forestry.

UNIT 6
BASIC DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(14)	Mrs. Bradford:	Oh, where do you live?
(15)	John:	I live in Bucks County.
(16)	Mrs. B.:	Don't you live at school?
(17)	John:	No, I don't.
(18)	John:	I live with my parents.
(19,20)	John:	I commute everyday.
(21)	Mrs. B.:	Isn't it far to West Chester from Bucks County?
(22)	John:	Yes, it takes an hour to get there.
(23)	Mrs. B.:	Where is your home?
(24)	John:	We have a farm
(25)	John:	near Blue Bell.

CHARACTERS: Peggy (Mrs. Bradford)
Ginny (her sister)

UNIT 6
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Peggy:	Ginny, Betsy has a boyfriend.
(2)	Ginny:	Oh Peggy, what's his name?
(3)	Peggy:	John Swift.
(4)	Ginny:	What does he do?
(5)	Ginny:	Does he work?
(6)	Peggy:	No, he's still in school.
(7)	Peggy:	He's a student at West Chester State College.
(8)	Peggy:	He's studying Forestry.
(9)	Ginny:	Is he from Pennsylvania?
(10)	Peggy:	Yes, he is
(11)	Peggy:	He's from Bucks County.
(12)	Peggy:	He lives near Blue Bell.
(13)	Ginny:	Does he live at home?
(14)	Peggy:	Yes, his family has a farm.
(15)	Ginny:	What does he look like?
(16,17)	Peggy:	Well, he's tall, about six foot one,
(18)	Peggy:	He has blond hair and brown eyes.
(19)	Peggy:	He's good looking.

CHARACTERS: Sally
Mrs. Bradford
John

UNIT 7
BASIC DIALOG

IN THE KITCHEN

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Sally:	Mommy, Mommy!
(2,3)	Sally:	Daddy has a letter from Renata's father.
(4)	Mrs. Bradford:	What does it say?
(5)	Sally:	I don't know?
(6)	Sally:	Daddy's reading it now.
(7,8)	Mrs. B.:	Betsy, please ask your father when Renata's coming.
(9)	Betsy:	Where is Dad?
(10)	Mrs. B.:	He's in the garage.
(11)	Sally:	No, he isn't.
(12)	Sally:	He's in the backyard.
(13)	Betsy:	Let's go talk to my father, John.
(14)	John:	O.K.

UNIT 7
BASIC DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(15)	John:	Who's Renata?
(16)	Betsy:	Oh, she's a foreign student
(17)	Betsy:	who will live with us for a year.
(18)	Betsy:	She's Brazilian
(19)	Betsy:	from Rio de Janeiro.
(20,21)	John:	Don't they speak Portuguese in Brazil?
(22)	Betsy:	Yes, they do.
(23)	John:	Do you speak Portuguese?
(24)	Betsy:	No, I don't.
(25)	Betsy:	I speak a little Spanish though.
(26)	John:	Doesn't Renata speak English?
(27)	Betsy:	Yes, she does.
(28)	Betsy:	Oh there's my father.
(29)	Betsy:	He's chopping wood.

CHARACTERS: A.
Jimmy
Sally
Mrs. Bradford
B.
Betsy
John

UNIT 7
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Jimmy:	Mother says that Dad's in the garage.
(2)	Sally:	No, he isn't.
(3)	Sally:	He's in the yard.
(4)	Mrs. Bradford:	Isn't he repairing the lawn mower?
(5)	Sally:	No, he's not.
(6)	Sally:	He's cutting wood.
(7)	Jimmy:	Aren't you going outside?
(8)	Sally:	No, I'm not.

B) BETSY AND JOHN ARE IN THE BACKYARD.

(1)	Betsy:	Another foreign student will live with our neighbors, the Simpsons.
(2)	John:	Where from?
(3)	Betsy:	She's Moroccan,
(4)	Betsy:	from Marrakesh.
(5)	John:	Oh, so she speaks Arabic,

UNIT 7
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(6)	John:	and French?
(7)	Betsy:	Yes, but she doesn't speak English.
(8)	John:	She doesn't?
(9)	Betsy:	No, but the whole Simpson family speaks French.
(10)	Betsy:	Mrs. Simpson is a French-American.
(11)	Betsy:	She's from Paris.
(12)	John:	Where do the Simpsons live?
(13)	Betsy:	Across the street
(14)	Betsy:	in that big house on the hill.

UNIT 7
EPILOGUE

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Commentator:	Mr. Bradford's outside in the yard.
(2)	Commentator:	What's he doing?
(3)	Commentator:	He's cutting wood
(4)	Commentator:	with a chain saw.

CHARACTERS: Betsy
John
Mr. Bradford

UNIT 8
BASIC DIALOG

IN THE YARD

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Betsy:	Dad, this is John Swift.
(2)	John:	Hello, Mr. Bradford.
(3)	Mr. Bradford:	Pleased to meet you, John.
(4)	Betsy:	Dad, when is Renata coming?
(5)	Mr. B.:	This Sunday.
(6)	Betsy:	She is?
(7)	Mr. B.:	Yes, she will fly directly to Philadelphia from Miami.
(8)	Betsy:	May I go with you to the airport?
(9)	Mr. B.:	Of course, dear.

UNIT 8
BASIC DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(10)	Mr. Bradford:	Betsy, do you and John want to help me carry this wood?
(11)	Betsy:	Sure Dad.
(12)	Mr. B.:	Start with this pile,
(13)	Mr. B.:	and then that one.
(14)	Mr. B.:	Carry it into the living room.
(15)	Mr. B.:	You can put it on the floor
(16)	Mr. B.:	next to the fireplace.
(17)	Betsy:	O.K.
(18)	Betsy:	Wow, this piece is heavy!
(19)	John:	I'll take that one Betsy.
(20)	John:	You carry the lighter ones.

CHARACTERS: Sally
Mrs. Bradford

UNIT 3
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Sally:	Mother, where is Betsy?
(2)	Mrs. Bradford:	She's outside
(3)	Mrs. B.:	in the backyard, with your father. (SALLY LOOKING THROUGH THE WINDOW)
(4)	Sally:	I can't see them.
(5)	Mrs. B.:	They're behind the wood pile.
(6)	Mrs. B.:	We're going to build a fire in the fireplace.
(7)	Sally:	Oh, now I can see them.
(8)	Sally:	They're carrying wood.
(9)	Mrs. B.:	Sally, would you help me set the table?
(10)	Sally:	Yes, Mother.
(11)	Mrs. B.:	Bring me the base of flowers on the table, please,
(12)	Mrs. B.:	And then get a table cloth
(13)	Mrs. B.:	out of the bottom drawer
(14)	Mrs. B.:	and put it on the dining room table.
(15)	Mrs. B.:	Take these knives -

UNIT 8
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(16)	Mrs. Bradford:	the spoons and the forks are in the kitchen sink.
(17)	Mrs. B.:	You'll have to wash them
(18)	Mrs. B.:	Don't forget the napkins.
(19)	Sally:	Mommy, look is that right?
(20)	Mrs. B.:	Yes, Sally you set the table very well.

CHARACTERS: Mrs. Bradford
John
Betsy
Mrs. Adams

UNIT 9
BASIC DIALOG

DINNER AT THE BRADFORDS
(A)

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Mrs. Bradford:	Will you stay for dinner John?
(2)	John:	Oh, thank you Mrs. Bradford.
		(BETSY ENTERS CARRYING SOME MORE WOOD)
(3)	Betsy:	Oh great, you're staying for dinner.
(4,5)	Mrs. B.:	Betsy, tell you father that we'll have dinner in 20 minutes.
(6)	Betsy:	All right Mother, I'll tell him.
		(BETSY GOES OUTSIDE AGAIN)
(7)	Betsy:	Dad, dinner will be ready in 20 minutes.
		(THE FAMILY IS CONGREGATED IN THE DINING ROOM)
(8)	Betsy:	John this is my grandmother, Mrs. Adams.
(9)	John:	Hello!
(9)	Mrs. Adams:	How do you do?
(10)	Mrs. B.:	John, you sit on my right
(11)	Mrs. B.:	next to Betsy's grandmother.

UNIT 9
BASIC DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(12)	Mrs. Bradford:	Betsy, you sit in between Jimmy and Sally
(13)	Mrs. B.:	and across from John
		(EVERYONE SITS DOWN)
(14)	Mrs. B.:	Betsy, you say grace tonight.
(15)	Betsy:	Yes, Mother.

UNIT 9
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Mr. Bradford:	Will dinner be ready soon?
(2,3)	Mrs. Bradford:	Yes, it will be ready in a few minutes.
(4)	Commentator:	The Bradfords will have dinner in a few minutes.
(5)	Commentator:	Will John stay for dinner?
(6)	Commentator:	Yes, he will.
(7)	Commentator:	Will Mrs. Bradford's sister have dinner with them?
(8)	Commentator:	No, she won't.
(9)	Commentator:	John is sitting next to Mrs. Bradford.
(10)	Commentator:	Betsy is sitting across from him,
(11)	Commentator:	in between her sister and brother.

CHARACTERS: Mrs. Bradford
John
Betsy
Sally

UNIT 10
BASIC DIALOG

DINNER WITH THE BRADFORDS
(B)

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Mrs. Bradford:	Would you like some hot rolls John?
(2)	John:	Thank you.
(3)	Mrs. B.:	Butter?
(4)	John:	Thank you.
(5)	Mrs. B.:	Would you like some oil and vinegar on your salad?
(6)	John:	Yes. Thank you.
(7)	Mrs. B.:	What would you like to drink?
(8)	Mrs. B.:	We have beer, apple cider, milk, and
(9)	John:	Just water please.

UNIT 10
BASIC DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(10)	Betsy:	Here's the roast beef John!
(11)	Mrs. Bradford:	How do you like it John, rare or well done?
(12)	John:	Well done please.
(13)	Mrs. B.:	There are some well done pieces in the oven.
(14)	Mrs. B.:	Betsy, please get the meat out of the oven.
(15)	Mrs. B.:	Sally, please pass the mashed potatoes to John.

(SALLY AND BETSY CLEAR THE TABLE AND BRING IN THE DESSERT PLATES)

(16)	Mrs. B.:	Betsy, where's the coffee?
(17)	Betsy:	I'm making it Mother.
(18)	Mrs. B.:	Sally, please bring in the dessert and the cream and sugar.
(19)	Sally:	I'm bringing them Mother!
(20)	Mrs. B.:	John, would you like some coffee?
(21)	John:	Yes, please.
(22)	Mrs. B.:	What would you like in your coffee?
(23)	John:	Cream and sugar, please.

CHARACTERS: Mrs. Bradford
John
Sally
Jimmy
Commentator

UNIT 10
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Mrs. Bradford:	What would you like to drink?
(2)	John:	I'd like some water please.
(3)	Mrs. B.:	And you Sally?
(4)	Sally:	I'd like some coke.
(5)	Mrs. B.:	Don't you want milk?
(6)	Mrs. B.:	There's no coke.
(7)	Mrs. B.:	Jimmy what would you like?
(8)	Jimmy:	I'd like a glass of chocolate milk.
(9)	Mrs. B.:	We have no chocolate milk, just regular.
(10)	Commentator:	The Bradfords have no coke.
(11)	Commentator:	They don't have chocolate milk;
(12)	Commentator:	but Betsy's making some coffee,
(13)	Commentator:	and Sally's bringing the cream and sugar.

CHARACTERS: John
Betsy
Gas Station Attendant

UNIT 11
BASIC DIALOG
PARTS A & B

AT THE GAS STATION
(A)

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	John:	Thanks a lot Betsy.
(2)	Betsy:	You're welcome.
(3)	John:	Would you like to go fishing next Saturday?
(4)	Betsy:	Oh, yes, I'd love to.
(5)	John:	Well, good.
(6)	John:	Is there a gas station nearby?
(7)	Betsy:	Yes, there's an Arco two blocks from here on the corner.
(8)	Betsy:	Turn left at this corner,
(9)	Betsy:	and continue straight for two blocks.
(10)	Betsy:	It's on the right side of the street.
(11)	John:	Thanks again, Betsy.
(12)	Betsy:	I'll see you Saturday.

AT THE GAS STATION
(B)

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(13)	John:	Hi!
(14)	John:	Give me 2 gallons of regular please.
(15)	John:	How much is it?
(16)	Attendant:	That comes to a dollar twelve.
(17)	John:	Here you go, two dollars.
(18)	Attendant:	Here's your change.
(19)	Attendant:	One twelve out of two, eighty-eight cents.
(20)	John:	My tires need some air.
(21)	Attendant:	O.K. Pull up to the pump.
(22)	Attendant:	How much do they need?
(23)	John:	Twenty-six pounds in the front,
(24)	John:	twenty-eight in the rear.

CHARACTERS: John
Betsy
Gas Station Attendant

UNIT 11
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	John:	Is there a Getty station nearby?
(2)	Betsy:	No, it's far.
(3)	Betsy:	But there are other gas stations near here.
(4)	John:	Which ones?
(5)	Betsy:	Arco, Texaco, and Sunoco
(6)	Betsy:	All of them are within two miles of here.
(7)	John:	I'll go to the Arco.
(8)	John:	Where is it?
(9)	Betsy:	Turn left at the first street
(10)	Betsy:	and then make a right at the second light.

(JOHN DRIVES UP TO THE SELF-SERVICE PUMP. HE FILLS HIS TANK)

(11)	John:	Oh! This is a self-service.
(12)	Commentator:	John is filling up his tank
(13)	Commentator:	with regular gas.
(14)	Commentator:	It's 54¢ a gallon.

UNIT 11
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(15)	Commentator:	John puts in a dollar's worth of gas.
(16)	Commentator:	He gives the attendant a five dollar bill.
(17)	Attendant:	That'll be a dollar.
(18)	John:	Here's a five.
(19)	Attendant:	Here's your change, four dollars.
(20)	John:	May I use the air pump.
(21)	Attendant:	Sure.
(22)	Commentator:	John's tires need air.
(23)	Commentator:	Twenty-six pounds in the front
(24)	Commentator:	and twenty-eight in the rear.

CHARACTERS: Betsy
Mrs. Bradford
Clerk
Renata
Mr. Bradford

UNIT 12
BASIC DIALOG

RENATA'S ARRIVAL

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Betsy:	Mom, what airline is she on?
(2)	Mrs. Bradford:	American.
(3)	Betsy:	What's the flight number?
(4)	Mrs. B.:	221.
(5)	Betsy:	What time is Flight 221 from Miami scheduled to arrive?
(6)	Clerk:	It's due at 3:25.
(BETSY LOOKS AT HER WATCH)		
(7)	Betsy:	Oh, that's in 10 minutes.
(8)	Betsy:	Which gate?
(9)	Clerk:	Gate B.
(10)	Betsy:	Thank you.
(11)	Mrs. B.:	Let's walk over to gate B.
(12)	Betsy:	Oh! I think that's Renata.

UNIT 12
BASIC DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(13)	Betsy:	Renata???
(14)	Mrs. Bradford:	Hello! We're the Bradfords.
(15)	Renata:	Oh, I'm so glad to meet you.
(16)	Mr. B.:	Give me your bag.
(17)	Mr. B.:	We'll pick up your other luggage at the baggage claim.
(18)	Mr. B.:	Show me your luggage.
(19)	Renata:	Those two over there.
(20)	Renata:	Here they are!
(21)	Renata:	These two red suitcases.
(22)	Mr. B.:	Good, let's go now.
(23)	Mr. B.:	Peg! You stay here with the girls and the luggage.
(24)	Mr. B.:	I'll get the car.

CHARACTERS: Sally
Mr. Bradford
Mrs. Bradford
Clerk
Glenn

UNIT 12
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Sally:	Where are you going Daddy?
(2)	Mr. Bradford:	I'm going to the train station
(3)	Sally:	Why?
(4)	Mr. B.:	To meet Glenn.
(5)	Sally:	Who's Glenn, Daddy?
(6)	Mr. B.:	He's a cousin.
(7)	Mr. B.:	He's Aunt Helen's son.
(8)	Sally:	Is he coming to live with us?
(9)	Mr. B.:	No, dear, Glenn lives nearby.
(10)	Sally:	Where Daddy?
(11)	Mr. B.:	Drexel Hill.

UNIT 12
SUPPLEMENTARY
DIALOG

AT THE TRAIN STATION (30TH STREET)

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(12)	Mr. Bradford:	What time is the train from Pittsburg due?
(13)	Clerk:	It's due to arrive at 9:30.
(14)	Mr. B.:	Which stairway?
(15)	Clerk:	Check the board around nine.
(16)	Clerk:	It will indicate the stairway.
(17)	Mrs. B.:	There he is Robert.
(18)	Mr. B.:	Hi Glenn!
(19)	Mr. B.:	How was your trip?
(20)	Glenn:	It was fine.
(21)	Mr. B.:	Give me your bag!
(22)	Glenn:	Thanks, Uncle Bob
(23)	Glenn:	I can carry it.

CHARACTERS: Betsy
Mrs. Bradford
Renata

UNIT 13
BASIC DIALOG

RENATA GETS SICK

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Betsy:	Mother, Renata doesn't feel well.
(2)	Betsy:	I think she has a fever.
(3)	Mrs. Bradford:	Where is she?
(4)	Betsy:	She's still in bed.
(5)	Mrs. B.:	Tell her to stay there and
(6)	Mrs. B.:	I'll be right there.
(7)	Mrs. B.:	I'll get the thermometer
(8)	Mrs. B.:	and take her temperature.
(9)	Mrs. B.:	Good morning Renata.
(10)	Mrs. B.:	I hear you're not feeling well this morning.
(11)	Renata:	No, Mrs. Bradford, I'm not.
(12)	Renata:	I feel dizzy and
(13)	Renata:	nauseous
(14)	Renata:	and my body aches.

UNIT 13
BASIC DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(15)	Mrs. Bradford:	Let's take your temperature.
(16)	Mrs. B.:	Keep the thermometer
(17)	Mrs. B.:	under your tongue for 5 minutes.
(18)	Mrs. B.:	Let me see.
(19)	Mrs. B.:	Oh goodness, you have a temperature of a hundred!
(20)	Mrs. B.:	I'm going to call the doctor.
(21)	Mrs. B.:	I'll be right back.
(22)	Betsy:	Renata, I have to go now
(23)	Betsy:	or I'll miss the bus.
(24)	Betsy:	Oh, dear, it's 7:20
(25)	Betsy:	I must run to catch the 7:30 bus.
(26)	Betsy:	I'll see you around 4.

CHARACTERS: Mrs. Bradford
Betsy
Renata
Commentator

UNIT 13
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Mrs. Bradford:	Where's Renata?
(2)	Mrs. B.:	Isn't she going to school with you?
(3)	Betsy:	No, she's still in bed,
(4)	Betsy:	She doesn't feel well
(5)	Betsy:	and I think she has a fever.
(6)	Mrs. B.:	Sally, take this glass of orange juice to Renata
(7)	Mrs. B.:	and tell her that I'll be right there, please.
(8)	Betsy:	Are you going to call the doctor?
(9)	Mrs. B.:	If Renata has a temperature
(10)	Mrs. B.:	I'll call the doctor right away.

UNIT 13
SUPPLEMENTARY
DIALOG

(MRS. BRADFORD ENTERS BETSY'S ROOM WHERE RENATA IS STAYING)

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(11)	Mrs. Bradford:	How do you feel Renata?
(12)	Renata:	Good morning Mrs. Bradford, I
(13)	Renata:	I feel dizzy
(14)	Renata:	and nauseous.
(15)	Mrs. B.:	Keep this thermometer under your tongue
(16)	Mrs. B.:	for a few minutes
(17)	Mrs. B.:	while I call the doctor.

UNIT 13
EPILOGUE

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Mrs. Bradford:	Renata has a temperature of 100.
(2)	Commentator:	Her whole body aches
(3)	Commentator:	and she feels dizzy.
(4)	Commentator:	Mrs. Bradford is going to call the doctor.

CHARACTERS: Sally
Mrs. Bradford
Renata
Dr. Walker

UNIT 14
BASIC DIALOG

DR. WALKER COMES

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Sally:	Here comes Dr. Walker.
(2)	Sally:	He's just getting out of his car.
(3)	Mrs. Bradford:	Sally, please run downstairs
(4)	Mrs. B.:	and open the door for Dr. Walker.
(5)	Sally:	O.K. Mommy I'm going.
(6)	Dr. Walker:	Hi there Sally!
(7)	Dr. Walker:	Where's the patient?
(8)	Sally:	Oh she's upstairs,
(9)	Sally:	in Betsy's room.
(10)	Dr. Walker:	Hello young lady, what's the matter with you?
(11)	Renata:	I'm feeling worse and worse doctor.
(12)	Dr. Walker:	Do you feel nauseous?
(13)	Renata:	Yes, I do.

UNIT 14
BASIC DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(14)	Dr. Walker:	Are your muscles sore?
(15)	Renata:	Yes, they are,
(16)	Renata:	My whole body aches.
(17)	Dr. Walker:	Let me feel your pulse.
(18)	Dr. Walker:	Your pulse is normal.
(19)	Dr. Walker:	Open your mouth,
(20)	Dr. Walker:	Stick out your tongue
(21)	Dr. Walker:	and say Ah.
(22)	Dr. Walker:	Your throat is inflamed.
(23)	Dr. Walker:	I think that Renata has the flu.
(24)	Dr. Walker:	I'm going to write out a prescription.
(25)	Dr. Walker:	Now Renata, you must take this medicine
(26)	Dr. Walker:	every two hours,
(27)	Dr. Walker:	for three days,
(28)	Dr. Walker:	And here are some other capsules.
(29)	Dr. Walker:	Take them 3 times a day
(30)	Dr. Walker:	after meals.
(31)	Dr. Walker:	Renata you shouldn't go out,
(32)	Dr. Walker:	You must stay in bed for a few days.

CHARACTERS: Sally
Mrs. Bradford
Dr. Walker
Renata

UNIT 14
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Sally:	Dr. Walker's just coming to the door.
(2)	Sally:	I'll open the door for him.
(3)	Mrs. Bradford:	Show the doctor in.
(4)	Dr. Walker:	What's the trouble?
(5)	Renata:	I feel nauseous
(6)	Renata:	and dizzy
(7)	Renata:	and my throat is sore.
(8)	Dr. Walker:	Let me look at your throat.
(9)	Dr. Walker:	Yes, it's inflamed.
(10)	Dr. Walker:	She has quite a fever.

UNIT 14
EPILOGUE

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Commentator:	Renata has the flu
(2)	Commentator:	What are the symptoms?
(3)	Commentator:	High fever -
(4)	Commentator:	Sore muscles -
(5)	Commentator:	inflamed throat.
(6)	Commentator:	She has to take medicine
(7)	Commentator:	and she should stay in bed for a few days.

CHARACTERS: Betsy
John

UNIT 15
BASIC DIALOG

THE FISHING TRIP

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Betsy:	Where's the lake?
(2)	John:	Oh, it's not far.
(3)	John:	It's on the other side of the hill.
(4)	Betsy:	Oh, look at that squirrel
(5)	Betsy:	running up the tree!
(6)	Betsy:	It's getting cloudy.
(7)	Betsy:	I hope it doesn't rain.
(8)	John:	The weatherman said it would be a cloudy day.
(9)	John:	Though, yesterday he said it would be sunny,
(10)	John:	and it rained all day.

UNIT 15
BASIC DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(11)	John:	Well, here we are!
(12)	John:	There's a lot of trout in this lake.
(13)	Betsy:	Is there any other kind of fish?
(14)	John:	There's a little perch
(15)	John:	and plenty of catfish.
(16)	Betsy:	John, I have a bite.
(17)	Betsy:	Oh dear, it's pulling!
(18)	John:	Now, just be steady
(19)	John:	and slowly reel it in.
(20)	Betsy:	Wow, it's huge!
(21)	Betsy:	How much do you think it weighs?
(22)	John:	Oh, around two pounds.

CHARACTERS: Alice
George
Radio Announcer
Harry Wilson (Meteorologist)

UNIT 15
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Alice:	Turn on the radio.
(2)	George:	All right.
(3)	Radio Announcer:	This is Philadelphia EUW Radio.
(4)	Radio Announcer:	In a moment, you will hear the weather report.
(5)	Harry Wilson:	Good morning.
(6)	Harry Wilson:	This is Harry Wilson
(7)	Harry Wilson:	with the weather report
(8)	Harry Wilson:	for Sunday, October 10th 1976.
(9)	Harry Wilson:	Today will be mild
(10)	Harry Wilson:	with temperatures in the low seventies.

UNIT 15
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(11)	Harry Wilson:	During the night,
(12)	Harry Wilson:	the temperature will drop down to the 40's.
(13)	Harry Wilson:	The barometric pressure stands at 30.1.
(14)	Harry Wilson:	Winds are from the Southeast.
(15)	Harry Wilson:	In the western part of the state
(16)	Harry Wilson:	there was some early morning fog.
(17)	Harry Wilson:	It's snowing in Chicago
(18)	Harry Wilson:	and in North Dakota
(19)	Harry Wilson:	ten inches of snow fell last night.
(20)	Harry Wilson:	Stay tune to EUW
(21)	Harry Wilson:	for the traffic report.
(22)	Alice:	You can turn it off now.
(23)	Alice:	I just wanted to hear the weather report.
(24)	Alice:	I'm going to play tennis this afternoon.

CHARACTERS: John
Betsy
Mr. MacDonald

UNIT 16
BASIC DIALOG

BETSY MEETS A REAL WOODSMAN

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	John:	Let's hurry!
(2)	John:	We're not going to reach the truck in time.
(3)	John:	Let's run Mr. MacDonald's cabin's nearby!
(4)	John:	Mr. MacDonald's a really neat guy.
(5)	Betsy:	Wow! What a storm!
(6)	Betsy:	I'm glad Renata stayed home.
(7)	John:	Why didn't she come?
(8)	Betsy:	She has the flu.
(9)	John:	There's Mr. MacDonald's cabin.
(10)	John:	Hi Mr. MacDonald!
(11)	Mr. Mac:	Hello there! Come on in, it's really raining out there.

UNIT 16
BASIC DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(12)	Betsy:	Oh, is that a raccoon?
(13)	Mr. Mac:	Yes, this is Randy. (Betsy hesitates fearfully)
(14)	Mr. Mac:	He doesn't bite.
(15)	Mr. Mac:	Randy is a nice little fellow.
(16)	Mr. Mac:	Here, do you want to hold him?
(17)	Betsy:	O.K.
(18)	Mr. Mac:	Come on in.
(19)	John:	Where's Ben?
(20)	Mr. Mac:	Oh, Ben found a friend.
(21)	Mr. Mac:	He has a family now.
(22)	Betsy:	Who's Ben?
(23)	John:	He's Mr. MacDonald's bear.
(24)	Mr. Mac:	That's Albert: He's a good raven.
(25)	Betsy:	How many animals do you have Mr. MacDonald?
(26)	Mr. Mac:	All of Nature's creatures are my friends.

CHARACTERS: John
Mr. MacDonald
Betsy

UNIT 16
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	John:	Mr. MacDonald, this is Betsy Bradford.
(2)	Mr. Mac:	Hi!
(3)	Mr. Mac:	Where were you before you came here?
(4)	John:	We were fishing at the lake.
(5)	Mr. Mac:	Did you catch anything?
(6)	John:	Betsy caught a big trout.
(7)	Mr. Mac:	Did you see Ben on your way here?
(8)	John:	No, we didn't.
(9)	John:	We saw a squirrel running up a tree.

UNIT 16
SUPPLEMENTARY
DIALOG

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(10)	Betsy:	Who's Ben?
(11)	John:	Ben's Mr. MacDonald's bear.
(12)	John:	He found him when he was a cub.
(13)	John:	He was stranded on a cliff.
(14)	John:	His mother was dead,
(15)	John:	She had been killed by a hunter.
(16)	John:	So Mr. MacDonald raised Ben from a cub.
(17)	Mr. Mac:	Good ole Ben found a girlfriend.
(18)	Mr. Mac:	He has a family now.

UNIT 16
EPILOGUE

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Commentator:	Mr. MacDonald found a bear cub on a cliff.
(2)	Commentator:	His mother was dead.
(3)	Commentator:	She had been killed by a hunter.
(4,5)	Commentator:	Mr. MacDonald picked him up and carried him to his cabin.
(6)	Commentator:	Betsy caught a fish this morning.
(7)	Commentator:	Betsy and John saw a squirrel running up a tree.

CHAPTER 6

GAMES

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GAMES

UNIT 1 TO BE PLAYED AFTER UNIT ONE IS COMPLETE

GAME 1: NAME THAT CHARACTER

PROCEDURES: -Vocabulary Study

-Divide the students into two teams

-The teacher is the score keeper

-Give the teams names using a local idea or a national favorite

-Flip a coin or draw straws to see which team will go first

-The first person will name a famous person giving his/her first or last name.

-The first person of the opposing team will have to complete the name

-Example: Carter - He's Jimmy Carter or He's President Carter

Ali - He's Mohammed Ali

Majors - She's Farah Fawcett-Majors

RULES: -- The winning team is declared if there is no one left standing on the opposite team. The winning teams receive one point plus one point for each person left standing on their team.

EXAMPLES: "I'm a boxer, my names's MO...

The opposite team will state Mohammed Ali.

She's a reporter-for ABC television. Harry Reasoner is her
colleague. Her name's _____

Barbara Walters.

SUGGESTIONS: 1) The person posing the question can vary it making it
more difficult for the opposite team.

2) The teacher can prepare a list of 25 simple ques-
tions varying the person.

For example: You're a comedian - Bob.

What's your name. My name's Bob Hope.

3) If you choose to select the questions by sure that
the names you select would be familiar to your
students.

VOCABULARY: Review the vocabulary items of game 1.

profession - occupation

make a list of words corresponding with your selection of
questions.

UNIT 2

GAME 2: WHAT'S MY NAME?

PROCEDURES: - The procedures for starting this game are the same as for game 1:

- Vocabulary Study
- Rules
- Team division
- The winner of the last game has the choice of having the first or second turn.
- Otherwise, you can flip a coin or draw straws.
- The teacher keeps the score on the chalkboard.
- The teacher starts the game by giving an example.

RULES: The winning team is declared if there is no one left standing on the opposite team. The winning team receives one point for each person left standing on their team.

A student will be disqualified and will have to sit down if he/she uses the wrong gender, omits the verb, or makes a structural error.

The next person on the opposite team must correct the error.

UNIT 2

GAME 3: PLEASE CALL ME BOB

PROCEDURES: The same as for Games 1 and 2

RULES: The same as for Games 1 and 2

EXAMPLE: My name's Robert Wilson.

Please call me _____. ANSWER: BOB

SUGGESTIONS: The teacher should make a list of 25 common names and
and nicknames.

VOCABULARY STUDY:

nicknames

family name

first name

middle name

UNIT 2

GAME 4: NAME THAT PLACE

PROCEDURES: The same as for Games 1, 2, and 3.

RULES: The same as for Games 1, 2, and 3.

EXAMPLE: The first person says I'm going to Richmond.

Where's that?

The opposite team should respond: That's in Virginia.

You can use international or local places.

- Q
- A student will be disqualified and will have to sit down if he/she uses the wrong gender or omits the verb.

VOCABULARY STUDY:

to win	right-correct
to lose	wrong-incorrect
sit down	How many points?
stand up	the score
count	flip a coin
winning	Whose turn is it?
team	It's your turn
turn	

GAMES

- 1 MAKE A LIST OF WORDS ANTONYMS TO REPLACE WORDS IN A POEM OR ESSAY
CHANGING COMPLETELY THE MEANING OF THE WORK
- 2 UNDERLINE ALL THE VERBS IN A STORY AND CHANGE THEM
- 3 UNDERLINE ALL THE ADJECTIVES
- 4 UNDERLINE ALL THE ADVERBS
- 5 USING A TEXT AS A MODEL, STUDENTS SHOULD CHANGE ACCORDING TO A
LIST OF WORDS THAT YOU WILL SUPPLY
- 6 USING A CURRICULUM VITAE AS A MODEL THE STUDENTS WILL WRITE ANOTHER
OR THEIR OWN
- 7 USING AN ITINERARY OF A U.S. TRIP, THE STUDENTS WILL COMPOSE THEIR
OWN ITINERARY FOR ABROAD.
- 8 USING A MENU AS A MODEL THE STUDENTS WILL PREPARE THEIR OWN FROM A
LIST.

GAME - who am I

occupations

animals

scrabble

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CHAPTER 7

HOW TO USE THE TELEPHONE BOOK

After the Reading Text 6, the teacher should spend some time on the use of the telephone book.

Bring in a local telephone directory and a New York Manhattan Yellow Pages if available.

1. Sections to be considered:

HOW TO USE THE TELEPHONE DIRECTORY

I. THE TELEPHONE DIRECTORY

- A. Finding a number using the last name
- B. Finding a number in the yellow pages
 1. Airlines, American
- C. Emergency numbers
- D. Directory Assistance
- E. Assistance in calling

- VI Type of Services
- VII The Tones and Ringing Sound
- VIII Dialing
- IX Using the Touch-Tone Telephones
 - X The White Pages
 - A. What are they?
 - B. How can you find a number?
 - XI The Yellow Pages
 - A. What are they?
 - B. How do you find a number there?
 - C. What information can you get from the yellow pages?
 - XII How to Save Money Using the Telephone
 - How to Be Economical When Using the Telephone
 - A. Find the best service to meet your needs
 - B. Dial carefully
 - C. Plan your conversations in advance
 - D. Dial yourself, if you do not involve the OPERATOR, the rate will be lower.

HOW TO USE THE TELEPHONE DIRECTORY

After the Reading Text 6, the teacher should spend some time on the use of the telephone. Bring to class a local telephone directory and if available the (New York) Manhattan Yellow Pages Directory.

If your students have access to a telephone directory, have each student bring one.

Bring a model telephone to class if you have one available.

Begin by examining the telephone directory and locating the table of contents.

OUTLINE OF BEHAVIORAL OBJECTIVES

- I. How to use the table of contents.
- II. How to use the emergency numbers.
 - A. What are the emergency numbers?
 - 1. Explain the purpose of each.
 - B. Where are they located in the phone book?
 - 1. Point out where they are in the directory.
 - C. When and why to use them?

1. Give examples of when and why:

Examples: - Someone is trying to break into your house,
what do you do?

- You see a fire across the street, what do you do?

- Your child has just swallowed a poisonous
cleaning fluid. What should you do? What
number should you call?

III. How do you find the number of someone by the last name?

A. What do you need to know to locate the telephone number of
someone?

1. Last name

2. First name - It is easier to find the number if you know the
first name of the person especially in the case of a very
common last name such as Brown or Black.

3. Name of the community where the person lives.

4. Name of the street (if possible.)

IV. THE AREA CODE

A. What is an area code?

1. Have your students turn to map of U.S. area codes.

2. Have them locate the area code of your community.
3. How do you use an area code of your community?
4. Give each student a long distance telephone call to make, giving him the address and telephone number.
 - a. He/she must locate the area code and dial the number.

V. How to Dial all your calls

A. Station-to-Station Calls (if you will talk with anyone who answers)

1. Local calls - Dial the telephone number
2. Other calls which are in the area code but the number is outside the local area: Dial "1" then the telephone number.
3. Calls outside your area code:
 - a) Dial "1"
 - b) Dial the area code
 - c) Dial the number

B. Operator Assisted Calls (the rates are higher for these calls.)

1. Person-to-person

You request to speak to a certain person. This is a good idea if you are not certain that the person will be there. There is no charge for a person-to-person call if you do not speak to the person.

2. Credit Card

You charge the call to an account.

3. Collect

The charges for the call should be paid by the number you are calling.

4. Time and Charge

You ask the operator to advise you of the length and charge of the call after you complete it.

5. Bill to a Third Number

1. Within your area code:

Dial "O" (Operator), followed by the telephone number.

2. Outside your area code:

Dial "O" (Operator), followed immediately by the area code and the telephone number.

INDEX OF VOCABULARY

HOW TO USE THE INDEX

The numbers written after each word represent the unit in which the word FIRST appears. The words are listed alphabetically.

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other-4
our-2
out-10
outside-4
oven-10
over-4
owner-4

P

parents-
Paris-7
part-15
pass-10
patient-14
peanut butter-5
Peggy-2
Pennsylvania-6
perch-15
pets-4
pick-up-16
Philadelphia-8
phone-2
picture-3
piece-8
pile-8
Pittsburgh-12
playroom-3
please-2
plenty-15
poor-1
Portuguese-7
potatoes-10
pounds-11
prescription-14
pressure-15
pull-11
pulse-14
pump-11

put-7

Q

quite

R

raccoon-16
radio-15
raised-16
rain-15
Randy-16
rare-10
raven-16
reach-16
reading-7
ready-9
rear-11
red-12
reel-15
refrigerator-5
regular-10
Renata-7
repairing-5
report-12
right-8
Rio de Janeiro-7
roast beef-10
rolls-10
room-3
run-15
Rusty-2
Ruth-2

S

salad-10
Saturday-11
Sally-2

say-7
scheduled-12
school-6
second-11
see-2
self-service-11
set-8
seventies-15
she-1
sheep dog-4
should-14
show-12
side-11
Simpson-7
sink-8
sister-9
six-6
slowly-15
snowing-15
so-2
some-5
son-2
soon-9
sore-14
Southeast-15
Spanish-7
speak-2
spoons-8
squirrel
stairs-4
stairway-12
stands-15
start-8
state-15
station-11
staying-4
steady-15
stick-14
still-6
storm-16

straight-11
stranded-16
street-1
student-6
study (n.)-3
sugar-10
suitcases-12
Sunday-8
Sunoco-11
sunny-15
sure-8
Swarthmore-1
Swift-1
symptoms-14

T

table-8
tablets-14
tablecloth-8
tag-4
taking-3
talk-8
tall-6
tank-11
telephone-2
television-3
tell-9
temperature-13
tennis-15
Texaco-11
thanks-2
thank you-2
that-1
the-2
them-5
then-2
there-4
thermometer-13
these-8

they-4
think-1
thirsty-4
this-2
those-4
throat-14
though-7
time-12
tires-11
today-3
to-2
tomorrow-2
tongue-13
tonight-9
top-5
traffic-15
train-12
tree-15
trip-12
trouble-14
trout-15
truck-16
tune-15
turn-

U

upstairs-3
us-7

V

vase-8
vinegar-10

W

wait-3
Walker-14
walking-2

Walnut Lane-1
wash-8
watching-3
water-10
weather-15
weatherman-15
weighs-15
welcome-2
well-1
well done-10
West Chester State College-6
western-15
what-1
when-2
where-1
while-13
who-7
Wilson-15
winds-15
with-2
within-11
wood-7
work-6
worse-14
worth-11
wow-8
writing-3

Y

yard-4
year-7
yes-1
yesterday-15
you-1
young-14
your-1

HOW TO USE THE
TELEPHONE DIRECTORY

HOW TO USE THE TELEPHONE

BEHAVIORAL OBJECTIVES:

1. After Unit 2, the students should be able to make a local call using both a coin-operated public telephone and a home phone.
2. After Unit 3, the students should be able to make a long distance station-to-station call using a coin-operated public telephone.
3. After Unit 4, the students should be able to place a long distance person-to-person call from a public telephone.
4. After Unit 5, the students should be able to place other operator assisted calls such as: Collect
Charge to another number
Credit Card
5. The students should be able to place a long distance collect call from a private as well as from a public pay phone.
6. The students should be able to place a call charging it to another number from a private as well as from a public pay phone.

BEHAVIORAL OBJECTIVES:

7. The students should be able to ask operator assistance to find a new listing.
8. The students should be able to ask for operator assistance in locating local and non-local telephone numbers.
9. The students should be able to identify the different service rates, and kind of calls.
10. The students should be able to identify a problem and find the appropriate emergency service and number.
11. The students should be able to use the white pages of the telephone directory.
12. The student should be able to use the yellow pages of the telephone directory. Giving them a problem to solve, they should be able to identify the appropriate classification and find the number in the yellow pages. For example:

PROCEDURES:

- A. The teacher will first explain how to make a local call.
- B. If you do not have a model telephone available, draw one on the chalkboard.
- C. Write a local telephone number, show how you dial it.
- D. Write the vocabulary list on the chalkboard.
 - 1) Teach the vocabulary using the audio-visual discovery method through the use of questions.
- E. Designate 3 students to act out a telephone sketch:
 - the caller, the person being called and the person answering the phone.
 - 1. Give them names and numbers.
 - 2. The conversation should be based on Unit 2 using different names and numbers.

Vocabulary Study:

telephone

pay phone = coin-operated

receiver

public telephone

touch tone

a nickel = 5 cents

dialing

a dime = 10 cents

the Operator

a quarter = 25 cents

MATERIAL - telephone (model or toy)

- telephone directory

- tape recorder and tapes

- change: nickels

dimes

quarters

- coins

HOW TO GET A JOB

HOW TO GET A JOB

A. WHAT MUST YOU DO BEFORE YOU APPLY FOR A JOB?

1. Get a Social Security number.
2. Prepare a written resume (Curriculum Vitae)
3. Collect references
4. Have letters of recommendation available.
5. Make copies of original documents (birth certificate, diplomas, degrees, certificates, letters of recommendation).
6. Make a list of:
 - a) the kinds of work you are qualified to do
 - b) jobs accessible to you
7. Know the range of salaries in the area in which you are seeking employment
8. Know what you can expect to receive as a starting salary with your qualifications and experience.
 - a) Where do you get information about the range of salaries and salary scales in your line of work:
 - 1) Your local library - check the following sections:
 - a. Government documents (under Health Education and Welfare)
 - b. Bureau of Labor Statistics

HOW TO GET A JOB

- c. Check the listings in the card catalog under the subject titles
OCCUPATIONS OR VOCATIONS
- d. Check the periodicals dealing with your line of work
- e. Ask the librarian to help you

2) Your local employment agency

3) Your local, state and national newspapers under the classified ad
section

HOW TO MAKE OUT A RESUMÉ

PERSONAL DATA SHEET

NAME: Howard R. White

ADDRESS: 7 Oak Lane
Wayne, Pennsylvania 19081

TELEPHONE: Home - 687-1245
Office - LA 6-2181

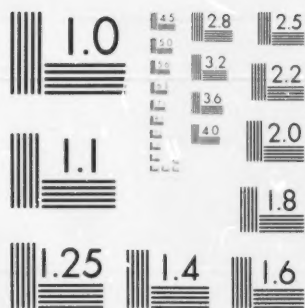
EDUCATION: Certificate 1975 Bates Trades School

MAJOR SUBJECT: Auto Mechanics

MINOR SUBJECT: Carpentry

EXPERIENCE: Harvey's Gulf Station
Route 202
West Chester, Pennsylvania
1975-76 Assistant Mechanic

M.L.



MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS-1963-A

OCCUPATIONAL OUTLINE
SUMMARIES

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HOW TO USE THE OCCUPATIONAL SUMMARY OUTLINES

The first objective in using the OCCUPATIONAL SUMMARY OUTLINES is to determine the occupational interests and areas of your students. If these interests have not yet been determined by them, give them an overview of what there is available.

The use of visuals and/or real models is essential in the development of concepts. Pictures from magazines are very effective and can be used with an Opaque Projector.

STEPS

- 1) Begin each unit by describing the occupational area.
 - a. Through the use of questions and visuals, explain the meaning of the basic concepts of the area of interest.
 - b. Make a list of essential vocabulary for each area. Use the words in situations to explain the meaning.
- 2) Explain the activities which characterize the occupation. Once the basic vocabulary has been taught, you can ask questions about the activities
 - a) Through the use of questions, lead the students to discover the activities of the various occupations. For example, suppose you are exploring the printing field. Once you have explained the basic vocabulary, you can begin to ask such questions as: "You're a book binder, tell me how you....." What are the duties of an offset presser?

HOW TO USE THE OCCUPATIONAL SUMMARY OUTLINES

STEPS: (continued)

- 3) Divide the class into groups. Assign each group an activity within the occupation. Assign each individual a special group activity and an individual task. If models are not available to bring to class, simulate the activity using hand-made models or through acting.
- 4) A field trip to a local factory or place of business where there are people engaged in the occupation you are exploring is an excellent means of teaching the general activities of the occupations your students are studying. Seeing the machines and equipment in actual use will give them an excellent opportunity to understand the functioning of the equipment and the entire process of the activities of the occupation. A true-to-life experience is always the best means to achieve comprehension and stimulate interest.

AGRICULTURE

I. Description

- A. People are involved in crops and the raising of cattle.
- B. People involved in the purchase and sale of agricultural goods and services.
- C. Preparation and purchase of cattle products and meat.
- D. Off-the-farm workers
 - 1. Employments related to the purchase and service of machinery and equipment.
 - 2. Insurance and credits

II. Qualifications

- A. Skills
 - 1. ability to communicate
 - 2. perseverance
 - 3. ability to work with other persons
- B. Training
 - 1. A three years course (The average course in a vocational school has a duration of three years.)
 - a. The first is devoted to the science of plants, animals, and soil.
 - b. The second and third year they study (as they are related to agriculture):
 - 1. files
 - 2. finances
 - 3. accounting
 - 4. insurance
 - 5. Advertisements
 - 6. management
 - 7. credits
 - 8. purchase and sale in the market
 - 9. packing
 - 10. transportation
 - 11. storage
 - c. Psychological attitude
 - 1. Desire to work with other persons.
 - 2. Interest in business as well as in agriculture

AGRICULTURE

III. Related Jobs

- A. Advertisement Agent
- B. Food and Provisions Salesman
- C. Insurance Adjuster
- D. Farm Realtor
- E. Market Reporter
- F. Farm Chemical Products Salesman
- G. Farm Equipment Salesman

APPLIANCE SERVICE

I. Description

- A. The service man determines why an appliance is not working properly.
- B. Involves installation of new parts, repairing parts or adjusting.
- C. Advise to the customers related to the care and usage of the appliances.
- D. Sometimes the sale of appliances is combined with a repair service workshop.

II. Qualifications

A. Skills

- 1. A good background in Science and Mathematics.
- 2. Likeness to work with mechanical and electrical equipment.
- 3. Ability to express his ideas to the customer.

B. Training

- 1. A three year course
- 2. Courses in:
 - a. hydraulics
 - b. mechanics
 - c. heat
 - d. electricity
- 3. Learn how to read and interpret diagrams and service manuals.

C. Psychological Attitude

- 1. good relationships with the customers.
- 2. Perseverance

III. Job Opportunities

- A. Jobs in Department Stores
- B. Furniture Stores
- C. Repair and service workshop
- D. Gas and electric companies
- E. Laundromats
- F. Apartments

IV. Related Jobs

- A. Service Manager
- B. Technical Writer of Manuals (Manuals Technical Writer)
- C. Appliances Salesman
- D. Appliances Serviceman
- E. Radio and T.V. Repair
- F. Refrigeration Service Man
- G. Installation and Heat Serviceman
- H. Air Conditioning Mechanic

AUTO-BODY REPAIRING

- I. Description
 - A. Includes repairing and replacement of any part of the auto-body inside or outside the car.
 - B. Installment of new fenders, tops, pannels and windows.
 - C. Installment of electrical wires, upholstery, painting.
- II. Qualifications
 - A. Skills
 - 1. Good motor-manual skills
 - 2. Physical resistance
 - 3. Good shape and color perception
 - B. Training
 - 1. Course on the automobile structure and operation.
 - 2. The course includes:
 - a. painting
 - b. upholstery
 - c. installation of wire systems
 - d. welding
 - e. finishing
 - C. Psychological Attitude
 - 1. Desire to work with metal and materials such as paint, lacquer, abrasives, etc.
 - 2. Interest in the work
- III. Job Opportunities
 - A. Auto-body repair is growing constantly due to the great amount of cars on the roads.
- IV. Related Jobs
 - A. Automobile Upholsterer
 - B. Painter
 - C. Sheet-Metal Worker
 - D. Insurance Adjuster
 - E. Estimator
 - F. Welder

AUTO-MECHANIC

- I. Description
 - A. Examination of the vehicle.
 - B. Planning of the work procedures to be followed using charts, technical manuals, and previous experience.
 - C. The auto-mechanic can repair, maintain, and fix motor vehicles by replacing and/or rebuilding its parts.
- II. Qualifications
 - A. Skills
 - 1. Good hearing and vision
 - 2. Know how to read drawings and diagrams that are found in the technical manuals.
 - B. Training
 - 1. A three year course which includes studies in different phases of the auto repairing.
 - a. Separate functions of the fuel systems, ignition, brakes, etc.
 - 1. Relationship of all the systems is learned by problem solving.
 - C. Psychological Attitude
 - 1. Interest in the work
 - 2. Patience
 - 3. Perseverance
- III. Job Opportunities
 - A. This job is not limited to cars, it includes repairs of: Trucks, buses, tractors, boats, and heavy construction equipment.
 - B. Job Opportunities could be found in:
 - 1. Repair workshops
 - 2. Truck companies
 - 3. Auto-rental
- IV. Related Jobs
 - A. Motor diagnosis
 - B. Auto-parts Salesman
 - C. Service Manager
 - D. Auto Salesman
 - E. Electrical Systems Technician
 - F. Gas Station Serviceman
 - G. Heavy Equipment Repairman

BUILDING MAINTENANCE

- I. Description
 - A. Responsible for the preservation and maintenance of large buildings.
 - B. Responsible for the furniture, machinery, and equipment in the building.
 - C. Maintenance of adequate light and temperature control.
 - D. Padlock repairment, ordering food, operation of hearing systems, floor cleaning, and some other tasks.
 - E. Miscellaneous construction work.
- II. Qualifications
 - A. Skills
 - 1. Ability to understand the operating principles of the mechanical and electrical equipment.
 - 2. Good health conditions
 - B. Training
 - 1. The course is intended for supervisor position.
 - a. Course on floor care, the usage and properties of the wax, detergents, and other materials.
 - b. Course on mechanical repairment, hearing systems, painting, building security, maintenance of electrical systems, and maintenance of the outside surrounding of the building.
 - C. Psychological Attitude
 - 1. Interested to work in service-jobs.
 - 2. Enjoy repairing things.
- III. Job Opportunities
 - A. Apartment houses
 - B. Educational Institutions
 - C. Other large buildings where there is a need of qualified personnel.
- IV. Related Jobs
 - A. Painter
 - B. Grounds Keeper
 - C. Carpenter
 - D. Plumber (Maintenance)
 - E. Electrical Maintenance
 - F. Floor covering
 - G. Locksmith
 - H. Maintenance Mechanic

CABINET MAKER (WOODWORK)

- I. Description
 - A. The manufacture and repairment of articles that involve the use of instruments for woodworking
 - B. To cut, carve, bend, sand, smoothe wood parts.
 - C. Installment of drawer slides, hinges, etc.
- II. Qualifications
 - A. Skills
 - 1. The ability to match colors, grain, and texture of materials.
 - 2. A good knowledge in basic Mathematics and mechanic drawing.
 - 3. Accuracy
 - B. Training
 - 1. Includes assembling plans, construction methods, and retouching.
 - 2. How to use and take good care of tools; how to operate the equipment; how to make designs.
 - C. Psychological Attitude
 - 1. Tolerance
 - 2. Likeness of the work
 - 3. Perseverance
 - 4. Patience
- III. Job Opportunities
 - A. Great demand for custom made products.
 - B. There is an increase in the construction and manufacture of furniture.
- IV. Related Jobs
 - A. Carpenter
 - B. Upholsterer
 - C. Designs and Plans
 - D. Pattern maker
 - E. Boat maker
 - F. Making Furniture.

CARPENTRY

I. Description

- A. The construction, building, installment, repairs of structures using different materials -- wood, boards, tiles, aluminum, plastic, etc.
- B. The study of plans for buildings and their specifications.
- C. Preparation of plans, stairway constructions, installment of windows, the construction of concrete forms.

II. Qualifications

A. Skills

- 1. Spacial and form perception
- 2. Eye-hand-feet coordination
- 3. Manual and finger dexterity
- 4. A knowledge of elemental arithmetic

B. Training

- 1. The average course in a vocational school has a duration of three years.
 - a. Includes working with different types of materials.
 - b. The reading of plans
 - c. Practical experience

C. Psychological Attitude

- 1. Desire to work out
- 2. Tolerance
- 3. Facility in adapting to a routine.

III. Job Opportunities

- A. Construction jobs
- B. There are more than 60 specialties in the field.

IV. Related Jobs

- A. Rough Carpenter
- B. Roofer
- C. Designs and plans
- D. Bench Worker
- E. Fence Builder
- F. Construction Superintendent
- G. Framing Carpenter
- H. Bridge Carpenter

CHEMICAL TECHNOLOGY

- I. Description
 - A. Assist chemical engineers in the investigation, development, production, quality control, sale and usage of chemical products and equipment.
 - B. Observation and recording of data in the laboratory.
 - C. Qualitative and Quantitative inorganic and/or organic analysis.
 - D. Work with chemical compounds.
- II. Qualifications
 - A. Skills
 - 1. Ability in Science and Mathematics.
 - 2. Interest in Chemistry
 - 3. Work with detail
 - 4. Perceive slight differences in visual matter
 - B. Training
 - 1. Knowledge of the Periodic Table
 - 2. Quantitative relations
 - 3. Molecular structure
 - 4. Chemical bonding
 - 5. Use of the typical instruments
 - C. Psychological Attitude
 - 1. Show a vivid interest in Chemistry, Physics, and Mathematics.
 - 2. Enjoy experimenting.
 - 3. Perseverance
- III. Job Opportunities
 - A. Industry
 - 1. Paint
 - 2. Plastics
 - 3. Cosmetics
 - 4. Pharmacy
 - 5. Petroleum
 - 6. Steel
 - 7. Sugar Refineries
 - 8. Textiles
 - B. Supervision positions
 - C. Laboratories
 - D. Production of chemical products and equipment

CHEMICAL TECHNOLOGY

IV. Related Jobs

- A. Specialist in the Field
- B. Colorist
- C. Physical Examiner
- D. Plastics
- E. Synthetic Fibers
- F. Drug Seller
- G. Air Analyzer
- H. Pharmacy Helper
- I. Laboratory
- J. Laboratory Supervisor

CONTROL AND MANAGEMENT OF MATERIALS

I. Description

- A. To receive, keep, pack, and distribute materials and equipment.
- B. To keep records essentially related to the process, cost, and inventory control

II. Qualifications

- A. Skills
 - 1. Capacity to learn clerical skills
- B. Training
 - 1. On-the-job training, learn by doing
 - 2. Study handling of material and how to solve problems related to handling
 - 3. Through lectures, classes, discussions, films, and field trips students can profit from a wide range of situations and knowledge related to the handling of materials in all types of industries
- C. Psychological Attitude
 - 1. Desire to work

III. Job Opportunities

- A. The increasing population and industrialization will open more jobs

IV. Related Jobs

- A. Truck Specialist
- B. Official Secretary
- C. Traffic Manager
- D. Purchasing Agent
- E. Merchant
- F. Warehouse Keeper
- G. Materials Inspector
- H. Sender

COSMETOLOGY

- I. Description
 - A. Suggest hair styles and provide beauty services to the customers.
 - B. Cut hair, do scalp massages; health and care treatments.
 - C. Manicure, pedicure
 - D. Sell cosmetic products.
- II. Qualifications
 - A. Skills
 - 1. Eye-hand coordination
 - 2. Finger dexterity
 - 3. Perceive slight differences in color and shape.
 - 4. Ability to relate with people from all class levels.
 - B. Training
 - 1. Study of anatomy, physiology, and cosmetology.
 - 2. Study of the chemistry and use of cosmetology.
 - 3. Manipulative techniques
 - 4. Good hygiene principles
 - C. Psychological Attitude
 - 1. Creative aptitude
 - 2. Courtesy, agreeable personality
 - 3. Interest in dealing with the public.
- III. Job Opportunities
 - A. Individual Business establishments
 - B. Department Stores
 - C. Government bases
 - D. Transatlantic Ships
- IV. Related Jobs
 - A. Hair Styling
 - B. Theatre Make-up
 - C. Manicurist
 - D. Cosmetics Sales
 - E. Workshop Operator
 - F. Instructor

DISTRIBUTIVE EDUCATION

- I. Description
 - A. To find production goods for the customers.
 - B. Activities involving transportation, finances, sales, services.
 - C. Purchase, announcements and work exhibitions.
- II. Qualifications
 - A. Skills
 - 1. Competent communication Skills
 - 2. Background in business
 - 3. Artistic talent (some works)
 - 4. Agreeable personality
 - B. Training
 - 1. The first year of studies tries to develop in the student features such as, imagination, good taste, responsibility, and "observation power."
 - 2. Fashions, colors, designs, exhibit technics, business cycles, and advertisements.
 - C. Psychological Attitude
 - 1. Enthusiastic
 - 2. Enjoy dealing with people
- III. Job Opportunities
 - A. There are many opportunities due to the quick growing and the mobility of population.
 - B. Growing production, new products and the extension of our world markets will provide more job opportunities.
- IV. Related Jobs
 - A. Purchasing Agent
 - B. Real State Agent
 - C. Credit Analyst
 - D. Businessman
 - E. Motel and Hotel Service
 - F. Advertisement Assistant
 - G. Tourism Director
 - H. Insurance Agent
 - I. Cashier
 - J. Salesman
 - K. Auto-Dealer
 - L. Grocery Store

ELECTRICAL TECHNOLOGY

- I. Description
 - A. Industrial generation, transmission, distribution, and operation of the electrical force.
 - B. The technician assists the engineer in the design, development, operation, and maintenance of all types of electrical equipment.
 - C. Write technical reports or specifications in a simpler and clearer way.
 - D. He can assist in estimating the cost of new structures.
- II. Qualifications
 - A. Skills
 - 1. Aptitude for advanced Mathematics and Science.
 - 2. Communication skills when writing simple and concise reports.
 - 3. Interest in scientific study
 - B. Training
 - 1. Study of the basic electronic theory.
 - 2. Study of electric motors, generators, and codes.
 - 3. Safety precautions, control systems, transmission methods, materials, and the use of tools.
 - C. Psychological Attitude
 - 1. Desire to work with electrical and mechanical appliances.
 - 2. Patience
- III. Job Opportunities
 - A. The customers demand for electrical goods and the equipment for the process of production of those goods should contribute to the employment increase in this field.
 - B. Aerospaceal and defense works require a great number of people interested in this kind of job.
- IV. Related Jobs
 - A. Insurance
 - B. Ignition Specialist
 - C. Inspector
 - D. Electrician of Construction Works
 - E. Communications
 - F. Industrial Electrician
 - G. Field-coil Repairs
 - H. Electrical Signal Service

ELECTRONIC TECHNOLOGY

- I. Description
 - A. Assist engineers in building, examining, and modifying electronic appliances.
 - B. Since it is a wide field, most technicians specialize in a division such as communications or even in sub-division such as radio or telephone.
- II. Qualifications
 - A. Skills
 - 1. Ability in advanced Mathematics and Science
 - 2. Interest in scientific and logic development.
 - 3. Ability to visualize abstract ideas.
 - 4. Excellent vision and audition.
 - 5. Ability to work independently as well as in a group.
 - B. Training
 - 1. Basic electronic principles
 - 2. Study of electronic theory, simple circuits, and transistor principles.
 - 3. Circuits analyses and trouble shooting.
 - C. Psychological Attitude
 - 1. Interest in electronics
 - 2. Perseverance
- III. Job Opportunities
 - A. The more the increment in the in the number of electronic circuits in the production process the more technicians needed by industries.
 - B. There will be more opportunities by means of future investigations in the space technology as well as in oceanography.
- IV. Related Jobs
 - A. Radar Specialist
 - B. Computer Maintenance
 - C. Electric Organs Technician
 - D. Instrument Technician.
 - E. Stations Engineer
 - F. Radioactivity Technician
 - G. Radio and T. V. Repair
 - H. Audio Technician
 - I. Communications Specialist

FOOD PREPARATION

I. DESCRIPTION

- A. To order, prepare, cook, and serve food in restaurants, cafeterias, institutions, and other areas that deal with food.
- B. Plan menus, estimate daily or weekly needs, order provisions, and maintain inventories.
- C. Maintain sanitary conditions in the kitchen .
- D. Maintain equipment in the kitchen.

II. Qualifications

- A. Skills
 - 1. Organization (one must be well organized and disciplined)
- B. Training
 - 1. Studies in a large commercial kitchen where the individual will be exposed to the different phases of the preparation, cooking, roasting and serving of food.
 - 2. Restaurant management: planning menus, advertising, purchasing, and management of a dining room
- C. Psychological Attitude
 - 1. Desire to work with and cooperate with others
 - 2. Willingness to accept responsibility.
 - 3. Desire to work with food.
 - 4. Desire to satisfy and serve others.

III. Job Opportunities

- A. Establishments (from the "road restaurants" to luxury dining in "posh" restaurants)
- B. Hotels
- C. Airlines, industries and public and private institutions

IV. Related Jobs

- A. Waiter-Waitress
- B. Cook or Chef
- C. Food Analyst
- D. Baker
- E. Dietitian
- F. Butcher
- G. Institutional Buyer or Sales Person

HEALTH ASSISTANT

I. Description

- A. Human relations - providing for the patient's comfort while he/she is waiting for an appointment
- B. Business relations - (secretarial work) answering the telephone and correspondence, maintenance of records and accounts, typing and clerical work.
- C. Laboratory Assistance - sterilizing and arranging instruments, measuring and weighing patients
- D. Laboratory Assistance - helping the lab technician with other tasks
- E. X-ray assistance - helping the Radiologist

II. Qualifications

A. Skills

- 1. Good memory for details
- 2. Ability to follow directions
- 3. Alertness

B. Training

- 1. Application of knowledge gained through study and/or courses in the following areas:
 - a. Science
 - b. Business
- 2. Special courses or study in:
 - a. Human Anatomy
 - b. First Aid
 - c. Bacteriology
 - d. Sterilization
- 3. Field experience or in-service training in:
 - a. the use and care of instruments and equipment
 - b. laboratory analysis
- 4. Psychological Attitude
 - a. A calm, serene nature
 - b. Ability to get along well with others
 - c. Courtesy and good manners

III. Job Opportunities

- A. The general job opportunities are on the uprise with the increase in public health care, the increase in population and number of nursing homes and care centers

HEALTH ASSISTANT (continued)

III. Job Opportunities

- B. Job opportunities are varied and can be found in the following:
 - a. Hospitals
 - b. Clinics
 - c. Dental centers
 - d. Laboratories
 - e. Private medical practises

IV. Related Jobs

- A. X-Ray Technician
- B. Medical secretary
- C. Medical Technology
- D. Dental Hygientist

HEATING AND REFRIGERATION

I. Description

- A. Includes the installment and repair of ventilation, filter, heating and refrigeration equipment and systems.
- B. The cutting, welding and use of copper pipes.

II. Qualifications

A. Skills

- 1. Mechanical aptitude
- 2. Ability to understand specifications
- 3. Accuracy in all activities
- 4. Dexterity

B. Training

- 1. The making of different kinds of pipes
- 2. Plumbing related to heating and air conditioning
- 3. Special on-the-job training or experience in:
 - a. welding
 - b. heating methods
 - c. water coolers etc.
- 4. Course study or instruction in:
 - a. Hydraulics
 - b. Electric controls
 - c. Heating and refrigeration
 - d. Fuel and combustion

C. Psychological Attitude

- 1. Must enjoy working with electrical and mechanical equipment

III. Job Opportunities

- A. On the uprise due to the increase in the use of combined systems of heating and refrigeration.
- B. Areas where jobs can be found:
 - 1. Department stores
 - 2. Hotels
 - 3. Apartment buildings and houses
 - 4. Chain stores
 - 5. Factories
 - 6. Warehouses

HEATING AND REFRIGERATION (continued)

C. Related Jobs

1. Plumber
2. Service-man
3. Refrigerator Mechanic
4. Building Inspector
5. Air Conditioning Service-man
6. Metal-Sheet Worker

PRACTICAL NURSE

- I. Description
 - A. Assistance in the care and treatment of people that are physically and mentally ill, under the direction of doctors and professional nurses.
- II. Qualifications
 - A. Skills
 - 1. The ability to communicate with people.
 - B. Training
 - 1. High School Diploma
 - 2. A State License (in Pennsylvania)
 - 3. Courses or studies in human body, Anatomy, Physiology, Sociology community and personal health, nutrition.
 - 4. Types of medicine and medication
 - C. Psychological Attitude
 - 1. Desire to help sick people
 - 2. Emotional stability, tact, patience, tolerance, compassion, understanding.
 - 3. Willingness to accept personal discipline and responsibility.
- III. Job Opportunities
 - A. Any health care center
 - B. A variety of jobs are open in the following areas
 - 1. Physicians offices
 - 2. Hospitals
 - 3. Clinics
 - 4. Industries
 - 5. Public Health Agencies
 - 6. Sanatoriums
 - 7. Private jobs
- IV. Related Jobs
 - A. Medical Secretaries
 - B. Paramedic

PRINTING

I. Description

- A. Planning the composition and context of each page.
- B. Typesetting:
 - 1. Producing and arranging the text, title, illustrations and other materials for the final work.
- C. Platemaking:
 - 1. Preparing the printing plates, duplicates of the original composition for the use of the presses.
- D. Printing:
 - 1. The transfer of ink impressions to the print surface
- E. Final Procedures:
 - 1. Binding
 - 2. Bending
 - 3. Cutting
 - 4. Packing

II. Qualifications

- A. Skills
 - 1. Good skills in English, spelling, punctuation and Basic Mathematics and/or Arithmetic
 - 2. An understanding and/or background in General Science (this is due to the increasing role of photomechanical and electronic processes in printing)
 - 3. Manual dexterity, good vision, speed and accuracy
- B. Training
 - 1. Plan and designs
 - 2. Printing methods
 - 3. Photography
 - 4. Press Operations
 - 5. Study of paper and ink industries
- C. Psychological Attitude
 - 1. Ability to work well with others
 - 2. Organization
 - 3. Patience
 - 4. Perseverance

PRINTING (continued)

III. Job Opportunities

- A. There continues to have an increasing number of job opportunities in related fields such as the paper and ink industries.

IV. Related Jobs

- A. Book binder
- B. Writer
- C. Stereotyper
- D. Cameraman
- E. Photographer
- F. Estimator
- G. Platemaker
- H. Presser
- I. Designer
- J. Artist
- K. Offset Presser

TECHNOLOGICAL DESIGN

- I. Description
 - A. To transform the ideas of engineers, architects, and designers into practical plans.
 - B. To interpret engineering manuals and computation tables
 - C. To calculate the resistance, trustfulness, and cost of materials.
- II. Qualifications
 - A. Skills
 - 1. Interest in understanding technical and theoretical principles involved in drawing, engineering, and Mathematics.
 - 2. Eye-hand coordination
 - 3. Accuracy
 - 4. Imagination
 - B. Training
 - 1. Outline techniques, symbols, engineering principles, machine-tool operations.
 - 2. Principles of design, color, product illustrations, and technical script.
 - C. Psychological Attitude
 - 1. Desire to work with details with mechanical or the like objects.
 - 2. Patience
 - 3. Dedication
- III. Job Opportunities
 - A. Personnel helping engineers
 - B. There are opportunities in all types of industry
- IV. Related Jobs
 - A. Electrical Draftsman
 - B. Instrument Designer
 - C. Estimator
 - D. Land Surveyor
 - E. Technical Illustr-tor
 - F. Architectonic Draftsman
 - G. Topographic Draftsman
 - H. Plans
 - I. Photogrametist
 - J. Advertisement Illustrator
 - K. Machine Draftsman

WELDING

- I. Description
 - A. The welding of metal parts according to work plans, designs and order
 - B. Firecutting and grinding.
 - C. The use of schemes, plans, and outlines in the different types of fabrication
- II. Qualifications
 - A. Skills
 - 1. Good eye-hand coordination
 - 2. Physical strength
 - B. Training
 - 1. Welding foundations
 - 2. Metal properties
 - 3. Planning techniques and symbol design
 - C. Psychological Attitude
 - 1. Desire to work
 - 2. Perseverance
 - 3. Patience
- III. Job Opportunities
 - A. New methods increase the job opportunities
- IV. Related Jobs
 - A. Oxigene Cutter
 - B. Metal Manufacturer
 - C. Aerospace Programs
 - D. Welding Inspector
 - E. Welding Tester
 - F. Marine Welding
 - G. Welder

SAMPLE OF A VOCATIONALLY
CENTERED READING PASSAGE

PLUMBING

HOW TO REPAIR A LEAKY FAUCET

A leaky faucet is one of the plumbing problems that most of us encounter sooner or later. If the faucet is a common one, the repair will be easier.

MATERIAL NEEDED TO REPAIR THE LEAKY FAUCET:

- A box of assorted (different sizes) faucet washers. You can find them at any hardware store.
- A monkey wrench
- A screwdriver

NOW YOU ARE READY TO BEGIN!

Step 1: Wrap the chrome-plated, six sided (hexagonal) cap with any kind of stick -on tape to avoid scratching.

Use the wrench to remove the cap.

Turn it counterclockwise. If the clock becomes tight (seems to jam) during removal, you can loosen it by turning the faucet handle in the direction you turn it to turn on the water

HOW TO REPAIR A LEAKY FAUCET (continued)

Step 2: When the cap is screwed off, turn the faucet handle in the "on" direction until the cylindrical bar (shaft) can be lifted out (taken out) of the faucet (body).

At the bottom of the cylindrical bar (shaft) there is a small washer like the ones in your assortment. It is held inside a shallow (not deep) metal edge (rim, border, end) by a screw through its center. It will not look like your new washers because it will be worn out.

Step 3: Remove the screw and the old washer. Look in the assortment for a new washer that is the same size as the old washer. If the new washer is a little too big for the cavity on the end of the cylindrical bar (shaft) (shallow metal edge of the cylindrical bar), adjust it with a piece of sandpaper.

Step 4: Mount the new washer. You can use the same old screw.

Step 5: When the new washer is in place, (replace) put the cylindrical bar back in place in the faucet

HOW TO REPAIR A LEAKY FAUCET

(continued)

Step 6: Turn it toward the off direction.

Step 7: Push the six-sided cap down the cylindrical bar and tighten it back on the faucet.

THE JOB IS DONE.....

BEGINNING AMERICAN ENGLISH

TEACHER'S BOOK

A



A PRE-VOCATIONAL AUDIO-VISUAL COURSE IN AMERICAN ENGLISH

(U.S.O.E. PROJECT 498AH60040)

A HOME LANGUAGE FREE ADULT PRE-VOCATIONAL
AUDIO-VISUAL COURSE IN ENGLISH-AS-A-SECOND LANGUAGE

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*Prepared under the Direction
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PREFACE

The intent of this book is to provide a basic course in pre-vocational English for the non-native speaker based upon the following assumptions:

- the teacher does not have to speak the language of the student
- students in a class do not have to speak each others' language

Everyone in the group may speak a different language as long as the teacher has a good command of English

- the teacher may not be professionally trained in the field of teaching English-as a second language

Anyone can be successful provided they read and study the material and follow the teaching system outlined

- since meaning must be conveyed through the use of visuals, the text is not to be used without the accompanying filmstrips

The method will not work well without the visuals

Culturally, the course presents middle class suburban American life. This is intentional since it is the most frequent contact for new immigrants and the aspiration for many others. Unit 1, for example, presents both the American attitude toward pets and the casualness of acquaintanceship between persons of the opposite sex -- both startlingly new concepts for most recent arrivals.

The course is intended to provide immediate success for both the learner and the novice teacher. It will work.

Philip D. Smith, Jr.

TEACHER'S MANUAL
BOOK A

J O H N and B E T S Y
LEVEL 1

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324

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JOHN AND BETSY

LEVEL 1

UNIT 1	BASIC DIALOG SUPPLEMENTARY DIALOG	THE ACCIDENT
UNIT 2	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	JOHN CALLS BETSY
UNIT 3	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	JOHN CALLS ON BETSY
UNIT 4	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	DOWN IN THE BASEMENT
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UNIT 6	BASIC DIALOG SUPPLEMENTARY DIALOG	A KITCHEN CHAT
UNIT 7	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	THE LETTER
UNIT 8	BASIC DIALOG SUPPLEMENTARY DIALOG	IN THE YARD

JOHN AND BETSY

LEVEL 1

UNIT 9	BASIC DIALOG SUPPLEMENTARY DIALOG	DINNER AT THE BRADFORDS (A)
UNIT 10	BASIC DIALOG SUPPLEMENTARY DIALOG	DINNER AT THE BRADFORDS (B)
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UNIT 13	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	RENATA GETS SICK
UNIT 14	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	DR. WALKER COMES
UNIT 15	BASIC DIALOG SUPPLEMENTARY DIALOG	THE FISHING TRIP
UNIT 16	BASIC DIALOG SUPPLEMENTARY DIALOG EPILOGUE	BETSY MEETS A REAL WOODSMAN

C H A P T E R 1

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BASIC ASSUMPTIONS ABOUT THE NATURE OF LANGUAGE

1. What is a language?

A language may be defined as a structured set of verbal and non-verbal behavior patterns within a particular cultural context. It is exclusively acquired through communication experiences with other human beings, by the application of an apparently innate language processing ability.

2. What is the principal purpose of language as a social phenomenon?

The social purpose of language is communication.

3. What conditions are necessary for communication?

The contact of a speaker and a listener who share a common set of verbal and non-verbal behavior patterns are the minimum necessary conditions.

4. What is communication?

Communication is the process which results in the transfer of meaning from one person to another.

5. What is meaning (semantic content)?

Meaning is the transferred, abstracted and organized significant detail of situations.

6. What is a situation?

A situation is a set of true-to-life conditions, and the subject's attitude toward these conditions, which evoke a particular verbal behavior.

7. What are the meaning-carrying elements of language?

1. intonation, rhythm, and melody
2. situational context, lexical content and dialogue
3. set-phrases (cliches)
4. structure

8. What is the relationship between the four meaning-carrying elements cited above and the acquisition of new behavior patterns?

By analysis and synthesis of the four meaning-carrying elements by which communication occurs, in structured classroom situations, individuals are induced to organize significant detail, to abstract meanings, and ultimately to generate the meaningful behavior patterns in true-life situations.

This ability to abstract, organize, and generate constitutes intelligent human behavior that is implicit in language.

1. From SECTION 1: "Basic Assumptions about the Nature of Language" Individualizing Instruction and Learning in the Foreign Language Classroom for the Center for Curriculum Development in Audio-Visual Language-Teaching. Chilton Books, Philadelphia, page 4.

CHAPTER 2

MAJOR ASPECTS OF
JOHN AND BETSY
(AN AUDIO-VISUAL COURSE IN AMERICAN-ENGLISH)

I. CONTENT: *Fundamental Language*

The language used is based on research and various studies of the American Language including frequency counts of words. The progression of vocabulary, structures and sounds is based on occurrence in actual use.

II. METHODOLOGY: *Cultural Context*

The meaning of language is understood from the cultural context and situation in which it is found. Students will discover meaning through the situation by associating the language from the intonation and rhythm which the English speakers express and from the cultural context perceived visually through the images on the filmstrip.

Implementing John and Betsy, Level 1

The Teaching Unit

John and Betsy Level 1 consists of 16 audio-visual units. Each unit is divided into several types of activities. Each Unit is also comprised of a Basic Dialog and Supplementary Dialog, some Units have an Epilogue. The Basic Dialog is the core of each Unit around from which all subsequent activities are based. The Supplementary Dialog is often a reconstruction of the Basic Dialog. It emphasizes structure more than plot or vocabulary. It serves to reinforce the structures of the Basic Dialog and gives the students a closer look at the mechanics of the language.

The Epilogue is a kind of grammatical summary of the Unit.

All the activities following the Epilogue use the basic structures but can depart greatly from the vocabulary and activities of the Basic Dialog, Supplementary Dialog and Epilogue. For example, there are games based on the structures of the Basic Dialog however the dictation and/or reading may be totally unrelated to the Unit.

An Audio-Visual Unit is therefore composed of the following overall design of basic structure.

Related through structure and/or situational context

	A.V. Material required
Basic Dialog	filmstrip and tape
Supplementary Dialog	filmstrip and tape
Epilogue	filmstrip and tape
Games	visuals, chalkboard
Dictations	workbooks (optional) paper and pencil chalkboard
Reading Selections texts dialogs	workbooks (optional) tapes copies of texts chalkboard
Cultural narration	filmstrip or slide tapes film
Pre-vocational problem solving situations	visuals models

THE AUDIO-VISUAL METHOD

"SPIRAL LEARNING"

THE AUDIO-VISUAL METHOD

With the Audio-Visual Method, students are taught native-like fluency in speaking, writing and reading. They learn to speak through speaking; putting their knowledge to immediate and active use. The classroom procedures are unique due to the nature of language and the learning process. The printed page obviously cannot be used to teach the students how to speak; therefore, it is necessary to teach the spoken language prior to the written language with consideration for the differences between the two. According to the Encyclopedia Britannica language may be defined as : "an arbitrary system of vocal symbols by means of which human beings, as members of a social group and participants in a culture, interact and communicate."

The word "arbitrary" means that there is no relationship between a linguistic item and what it signifies. In Russian, a house is called a "dom", in French it is called a "maison", and in English, a house: no one of these words is more accurate or appropriate than the other to the reality of what it signifies. "Pain" in French means bread and to the Frenchman evokes an image of a long roll baked daily. To the

American, pain in written form means a distressing situation and bread would evoke still another image.

"Vocal" refers to the use of the vocal chords and one's speech apparatus to convey meaning. "Symbols" are representations of things rather than the things themselves such as in the examples of the mentioned words house and bread.

Human beings live in social groups and learn and participate in the behavior patterns of their society, its culture. A language is thus defined as "a set of behavior patterns within a particular cultural context." Psychologists, linguists, and social anthropologists generally agree that language is the most complex, yet systematic of all forms of behavior. It involves total communication, verbal and non-verbal, the attitudes, customs, feelings, physical characteristics of man.

Through intonation, rhythm and pronunciation, situational context, cliches and structure, meaning is extracted and the student learns to make responses.

The teacher provides the visual and audio support by means of the filmstrip and tape which recreate an American environment. The dialogs not only represent situations in the everyday life of its characters but tells their special story.

The initial problem for new students is that their ear memory is usually rusty. Accustomed to understanding through the written word, some students have trouble listening at the outset. In the beginning, the unfamiliar sounds might frustrate them; however, as they gain confidence in their ability to understand the new language and reproduce the sounds gradually they learn to generate novel utterances based on the extent of their experience with American English.

Later, in the carefully ordered progression of the course, the written language is introduced. Already familiar with the spoken language, the students will find it natural to make a transition to reading and writing. Gradually, their ability to manipulate the language will increase until they can speak, write and read with equal ability and native-like fluency.

THE FOUR STAGES OF TEACHING

How to Teach the Audio-Visual Teaching Unit

The Audio-Visual Teaching unit is divided into different stages of learning. It begins with the global perception of a situation. The next activity is the analysis of the elements which bring about that situation. The reproduction or recreation of that situation follows the analysis. Finally, the true test of learning comes - putting the theory to practice, or in our case, creating a new situation based on the theory and framework of the first.

This system of learning is a balanced one for it does not stress one skill above another. However, it does depart from the principle that language is spoken before it is written. Learning a language follows the premise that the spoken language predominates even though the visual and other senses will be used.

AMERICAN -
ENGLISH
PHONOLOGY

LEARNING A NEW SOUND SYSTEM

Regardless of the native tongue of your students, every class and/or student will have specific problems learning the new sound system. One of the first and major problems will be hearing sounds which do not exist in the native tongue of the student; he will therefore hear those sounds according to the sound system of his own language. The learner will in a sense be "deaf" to those sounds which do not exist in his native tongue. Teaching the student how to articulate a new sound is one way to remedy the situation. Many times however, correct imitation of the intonation and rhythm patterns containing a sound not existing in a student's mother tongue will correct the problem and teach how to pronounce the "new sound" without focusing attention on it as a specific problem.

Nevertheless, whenever there is a specific phonetic problem the teacher must learn to diagnose it in order to correct it. In the following pages a list outlining phonetic problems describes the diagnosis and procedures for correcting them. They should serve as a model to help you diagnose your students' specific problems and correct them.

Consonants: A speech sound which offers some impediment to the the air stream.

- In order to classify the consonants we need to know four things:

- 1 - the place of articulation
- 2 - the manner of articulation
- 3 - the presence or absence of voice
- 4 - the position of the velum and the presence or absence of nasalization

Place of articulation:

Bilabial - the two lips are the primary articulators /p, b, m, w/.

Labio-dental - The lower lip articulates with the upper teeth /f, v/

Dental - The tip and the rim of the tongue articulate with the teeth /θ, ð/.

Alveolar - The tip or the blade of the tongue articulates with the alveolar ridge /t, d, l, n, s, z, ɹ/.

Alveopalatal - The blade of the tongue articulates with the alveolar ridge. At the same time there is a rising of the back of the tongue towards the hard palate /ç, j, ʃ, ʒ, y/.

Velar - The back of the tongue articulates with the soft palate /k, g, w, ŋ/.

Glottal - There is an obstruction or narrowing causing friction, but not vibration, between the vocal chords /h, ʔ/.

Manner of articulation:

1. **Stop** - There is complete closure at some point in the vocal tract which causes the air pressure to build up and which can be released explosively /p, b, t, d, k, g, ʔ/.

2. Affricate - Formed as the plosives but with slower separation of the articulatory organ /tʃ, ʃ/.
3. Fricative - Formed by narrowing the air passage to such an extent that the air produces audible friction on escaping /f, v, θ, ð, h, s, z, ʃ, ʒ/. /s, z, ʃ, ʒ/ are called sibilants.
4. Nasal - Formed by a complete closure of the mouth. The soft palate, however, is lowered so that the air is free to pass through the nasal cavity /m, n, ŋ/.
5. Lateral - Formed by placing an obstruction in the centre of the air channel but leaving a free passage for the air on one or both sides of the tongue /l/.
6. Median - (Semi-vowel) - A voiced gliding starting in a weakly articulated vowel and becoming more prominent. The tongue is in the same position as for a vowel (/iy, uw/) and the sound has some characteristic of a consonant /y, w/.
 - Made with the organs in the position of a fricative consonant but pronounced with breath force so that no friction is heard /r/. (The tip of the tongue is curled and it does not touch the roof of the mouth).

Voiced and Unvoiced Consonants:

Consonants are voiced when the vocal chords vibrate, if the vocal chords do not vibrate they are unvoiced consonants (voiceless).

all students	/θ/	/d/ - vd. dental fricative that, either, breathe
	/h/	/h/ - vl. glottal fricative hot, behold
most students	/s/	/s/ - vl. alveolar fricative sink, missing, rice

English Consonant Sounds:
Most students (In final position)

IPA	T-S
	Optimals: take, teach, tip
/d/	/d/ - voiced alveolar stop day, dear, did
/k/	/k/ - vl. velar stop Diagnosis: Not sufficiently aspirated in the initial position. Correction: Same as with /p/. Optimals:
/g/	/g/ - vd. velar stop good, go, gate, give
Affricates:	
/tʃ/	/tʃ/ - vl. alveopalatal affricated stop chain, matches, much
/dʒ/	/dʒ/ - vd. alveopalatal affricated stop joke, ledger, age
Fricatives:	
/f/	/f/ - vl. labio-dental fricative funny, philosophy, cough
/v/	/v/ - vd. labio-dental fricative view, saviour, love
/θ/	/θ/ - vl. dental fricative thick, ether, tooth

most
students

/j/

/y/ - vd. palatal semi-vowel
yes, you

most
Asian (3 positions)

/r/

/r/ - vd. alveolar median (In American English
it is also a retroflex sound).
red, writes, run

Flap:

/ɾ/

/ɾ/ - vd. alveolar flap (Typically occurs in
two syllable words).
butter, water, medal (American English
pronunciation)

/ɾ/

Nasalization:

As with vowels the position of the soft palate may affect consonant
quality. When the velum is lowered the nasal resonator comes into play.
/m, n, /

English Consonant Sounds:

Most students (In final position)

IPA

T-S

/p/

/p/ - voiceless bilabial stop

Diagnosis: It is not sufficiently aspirated at the
initial position.

Correction: An aspirated pronunciation can be ob-
tained by a tense pronunciation in an
initial position in front of the vowels
/i/ and /e/.

Optimals:

/b/

/b/ - voiced bilabial stop
Betsy, but, rubber, cab

/t/

/t/ - voiceless alveolar stop

Diagnosis: It is not sufficiently aspirated in the
initial position.

Correction: The alveolar pronunciation of /t/ is ob-
tained by a "shaded" sound tending to-
wards /c/. 349

most students	/z/	/z/ - vd.	alveolar fricative zoo, rise
most students	/ʃ/	/ʃ/ - vl.	alveopalatal fricative ship, nation, rush
most students	/ʒ/	/ʒ/ - vd.	alveopalatal fricative leisure, garage

Nasals: (in English all nasals are voiced)

/m/	/m/ - vd.	bilabial nasal me, summer, room
/n/	/n/ - vd.	alveolar nasal knee, funny, run
/ŋ/	/ŋ/ - vd.	velar nasal language, sing

Laterals:

Most Asian (3 positions)	/l/	/l/ - vd.	alveolar lateral love, silly, hall
--------------------------	-----	-----------	---------------------------------------

Semi-vowels:

most	/w/	/w/ - vd.	bilabial semi-vowel or vd. velar semi-vowel (This particular sound is characterized by the gliding in two places, at the lips and at the velum. The tongue is at the same position as for /u/, so the lips are gliding and the back of the tongue, too). - we, vet
------	-----	-----------	---

Vowel - A speech sound which offers no impediment to the air stream. Vowel sounds are made without any closure of the speech tract and the air passes unimpeded over the center line of the tongue (see Ferguson, page 48).

- The characteristic sound of a vowel depends essentially on the shape of the vocal tract. There are three ways of changing the shape of the vocal tract:

- 1 - position of the tongue
- 2 - shape of lips
 - a - round or unrounded
- 3 - position of velum
 - a - up or down

IPA

English Vowel Sounds (Trager-Smith):

/ɪ/

/ɪ/ : lower high front unrounded oral vowel

Diagnosis: The student does not hear the low frequencies. The pronunciation is too tense.

Correction: Place after plosives to relax the pronunciation.

Optimals: big, bill, Pittsburgh

/e/

/e/ : lower mid front unrounded oral vowel

Diagnosis: The vowel is too open (too relaxed).

Correction: Place after a fricative with rising intonation.

Optimals: then, them havy, help

/æ/

/æ/ : low front unrounded oral vowel

Diagnosis: The vowel is too closed (too tense)

Correction: Place after a plosive.

Optimals: bath, backyard, Dad, cast

IPA English Vowel Sounds (Trager-Smith):

/ə/ /a/ : low back central unrounded oral vowel

Diagnosis: Too closed.
Correction: Place after a plosive.
Optimals: top, body, doctor

/ɔ/ /ɔ/ : lower mid back rounded oral vowel

Diagnosis: The vowel is too tense.
Correction: Place after a plosive.
Optimals: call, paw

/u/ /u/ : lower high back rounded oral vowel

Diagnosis: The vowel is too tense.
Correction: Place after a plosive.
Optimals: cookie, good

/ə/ or /~/ /ə/ : lower mid central unrounded oral vowel

Diagnosis: Incorrect intonation and rhythm.
Correction: Draw students attention to the intonation.

Diphthongs:

/i/ /iy/ : high front unrounded oral

Diagnosis: Too short.
Correction: Exaggerate the length of the sound.
Optimals: meat, beer, dear, piece

/ey/ : mid front unrounded oral

Diagnosis: Pronunciation too short
Correction: Place after an open consonant.
Optimals: vase, name, neighbor, later, say

IPA

English Vowel Sounds (Trager-Smith):

Diphthongs:

/o/

/ow/: mid back rounded oral

Diagnosis: Too short.

Correction: Place after an open non-labial consonant.

Optimals: no, coke, go, show

/u/

/uw/: high back rounded oral

Diagnosis: Too short.

Correction: Exaggerate the length of the sound.

Optimals: poor, blue, flu, room, you

/aI/

/ay/:

Diagnosis: Too short.

Correction: If correction is made in such words as 'fight', 'bite', 'line', the opening of the first element should be exaggerated. If words such as 'pie', 'my', 'by', are used, the length of the diphthong should be exaggerated.

/au/

/aw/:

Diagnosis: Too short.

Correction: Exaggerate the first element if words such as 'out', 'loud', 'foul' are used. If words such as 'cow', 'pow', are used exaggerate the length of the diphthong.

IPA

English Vowel Sounds (Trager-Smith):

Diphthongs:

/ɪ/

/oy/:

Diagnosis: Too short.

Correction: If correction is made in such words as 'noise', 'appoint', 'avoid', the opening of the first element should be exaggerated. If words such as 'boy', 'toy', 'destroy', are used, the length of the diphthong should be exaggerated.

/ə:/

/ɪr/: mid central unrounded oral vowel

Diagnosis: Too relaxed and sometimes pronounced with rounded lip position.

Correction: Place after a fricative to correct the tension. Place after a non-labial to correct the mouth position.

Optimals: first, thirsty, hurt, Curt

**SELECTED LIST OF SPECIAL PRONUNCIATION PROBLEMS ACCORDING TO STUDENTS'
NATIVE LANGUAGE**/**

All students: Vowels; r; ɹ; ɐ; stress and intonation

Most students: final stops; s/z; t/d; w/v; y/j; ʃ/ts; l/r; initial and final clusters (bl, sk, rth, etc.); words of more than one syllable

Asian students: initial, medial, and final l/r; l/r clusters (fl, fr, gl, gr, bl, etc.); final clusters, especially ks, kz, kt

Chinese students: all the vowels; b/d; g; v; ɐ; ɛ; all the final consonants except n and ŋ; h/ʃ; ʃ/ts/; y/z

French students: i; I/i; ʏ/u; h; ɐ; ɛ; t/ʃ/ʃ; y; s/t/ɐ

German students: ɐ; ɛ; all voiced finals; p/b; d/ɐ d/ɛ; s/z; w/v; d/y; t/ʃ/ʃ; n/y; s clusters

Indian students: i/I; ʏ/u; h; ɐ; ɛ; s/ʃ; initial fl, pl, bl; final clusters; unstressed syllables; word stress

Japanese students: all vowels; unstressed i, u; ɐ; ɛ; ʃ/h; s/ʃ; z/y; t/ts; ʃ/t/ʃ; w/v; l/r; all clusters

Polish students: ɔ; long vowels; diphthongs; ɐ; ɛ; w; l; z/y; final w/l; unstressed syllables; g/k

Spanish students: ɛ/e; I/i; ʏ/ɔ; final voiced consonants; b/v; y/d; s/z; s/ɐ; s/ʃ/ts; d; final m/n/y; initial s clusters;

Spanish students: final clusters

- * Adapted from E.C. Trager and S. C. Henderson, Pronunciation Drills, English Language Services, Washington, D.C., 1965.
- * Taken from Mary Pinocchio, Teaching English as a Second Language, Harper & Row, 1969.
- ✓ Refer to the IPA.

A chart of Phonetic Symbols also provides the teacher with information needed to prepare exercises and remedial work for the specific problems of his/her class. Both the International Phonetic Alphabet and the Trager-Smith Symbols are indicated. Trager-Smith symbols seem to give a more accurate picture of American-English sounds. The teacher should refer to works in the Bibliography for further assistance or study of phonetics.

CHART OF SYMBOLS

CONSONANTS:

manners of articulation	T-S	IPA	As in	Transcription	
	T-S	IPA		T-S	IPA
Stops	/p/	/p/	pit	/pit/	/pIt/
	/t/	/t/	tip	/tip/	/tIp/
	/k/	/k/	cake	/keyk/	/kek/
	/b/	/b/	bit	/bit/	/bIt/
	/d/	/d/	dip	/dip/	/dIp/
	/g/	/g/	get	/get/	/gtt/
Affricates	/c/	/tʃ/	choke	/cowk/	/tʃok/
	/j/	/dʒ/	joke	/jowk/	/dʒok/
Fricatives	/f/	/f/	fit	/fit/	/fIt/
	/v/	/v/	van	/væn/	/væ n/
	/θ/	/θ/	thigh	/θay/	/θæI/
	/ð/	/ð/	thy	/ðay/	/ðæI/
Sibilants	/h/	/h/	hate	/hey t/	/het/
	/s/	/s/	sit	/sit/	/sIt/
	/ʃ/	/ʃ/	shame	/sey n/	/ʃæ n/
	/z/	/z/	zoo	/zuw/	/zu/
	/ʒ/	/ʒ/	vision	/viʒən/	/viʒən/

Some minimal pairs for vowel sounds:

IPA	T-S							
/ɪ/	/i/	- bit	- hit	- fill	- sit	- mitt	- kit	- lick- pick
/ɛ/	/e/	- bet	- ____	- fell	- set	- met	- ____	- ____- peck
/æ/	/æ/	- bat	- hat	- ____	- sat	- mat	- cat	- lack- pack
/a/	/a/	- ____	- hot	- ____	- sot	- ____	- cot	- lock- poek
/ɔ/	/ɔ/	- bought	- ____	- fall	- sought	- ____	- caught	- ____- ____
/ʊ/	/u/	- ____	- ____	- full	- soot	- ____	- ____	- look- ____
/ʌ/ or /ʊ/	/ə/	- but	- hut	- ____	- ____	- mutt	- cut	- luck- puck
/i/	/iy/	- beat beet	- heat	- feel	- seat	- meat	- ____	- leak- peak
/e/	/ey/	- bait	- hate	- fail	- sate	- mate	- Kate	- lake- ____
/o/	/ou/	- boat	- ____	- foal	- ____	- moat	- coat	- ____- poke
/u/	/uw/	- boot	- hoot	- fool	- suit	- moot	- ____	- Luke- ____
/aɪ/	/ay/	- bite	- height	- file	- sight	- might	- kite	- like- pike
/aʊ/	/aw/	- bout	- ____	- foul	- ____	- ____	- ____	- ____- ____
/ɔɪ/	/oy/	- ____	- Hoyt	- foil	- ____	- ____	- ____	- ____- ____
/ɜ/	/ɜr/	- Bert	- hurt	- furl	- cert	- Myrt	- Curt	- lurk- park

	T-S	IPA	As in:	Transcription	
	T-S	IPA		T-S	IPA
Nasals	/n/	/n/	net	/net/	/nɛt/
	/n/	/n/	net	/net/	/nɛt/
	/n/	/n/	sing	/sɛŋ/	/sɪŋ/
Laterals	/l/	/l/	let	/let/	/lɛt/
Glides	/ɹ/	/ɹ/	rate	/reɪt/	/ret/
	/j/	/j/	yet	/yet/	/jɛt/
	/w/	/w/	wet	/wet/	/wɛt/

VOWELS:

T-S	IPA	As in:	Transcription	
			T-S	IPA
/ɑ/	/ɑ/	father	/fɑt̩ər/	/fɑt̩ər/
/æ/	/æ/	bat	/bæt/	/bæt/
/e/	/e/	bet	/bet/	/bet/
/ɪ/	/ɪ/	pit	/pɪt/	/pɪt/
/ʊ/	/ʊ/	but	/bʊt/	/bʊt/
/u/	/u/	put	/put/	/put/
/ɔ/	/ɔ/	bought	/bɔt/	/bɔt/

Examples of sounds considered to be simple vowels in IPA,

diphthongs by T-S:

/ah/	/ɑ/	calm	/kalm/	/kɑm/
/iy/	/ɪ/	beat	/biyt/	/bit/
/ey/	/e/	bait	/beyt/	/bet/
/ow/	/o/	boat	/bowt/	/bot/
/uw/	/u/	boot	/buwt/	/but/
/ɜr/	/ɜ/	bird	/bɜrd/	/bɜd/

Sounds considered to be diphthongs both by IPA and T-S:

/ay/	/aɪ/	fight	/fayt/	/faɪt/
/aw/	/aʊ/	cow	/kaw/	/kaʊ/
/oy/	/ɔɪ/	boy	/boy/	/bɔɪ/

"r colored vowels"

t-r	p-r	b-r	m-r	l-r	d-r
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
tar	- par	- bar	- mar	—	—
tore	- pour	- bore	- more	- lore	- door
—	—	—	—	—	—
—	—	—	—	—	—
tier	- peer	- bear	- mere	- leer	- dear
tear	- pare	- bare	- Mayer	- layer	- dare
—	—	—	—	—	—
four	- poor	- boor	- moor	- lure	—
tire	- pyre	- buyer	- mire	- liar	- dire
tower	- power	- bower	—	—	—
—	—	- Boyer	—	—	—
—	—	—	—	—	—

How to Arrange Your Classroom

There are several ways to arrange your classroom. The first consideration of course will depend on the number of students in your class, the size of your classroom and its shape.

15-18 students is an ideal number. A rectangular shaped classroom tends to be more efficient.

The seats can be arranged according to the 3 plans. (Outlined on the following pages)

All three plans call for the class divided into 2 divisions with an aisle down the middle extending from the equipment table and teacher's location to the screen and loudspeaker. The students should be facing each other to facilitate communication. Be sure that the 2 row seats are placed in the open space between seats.

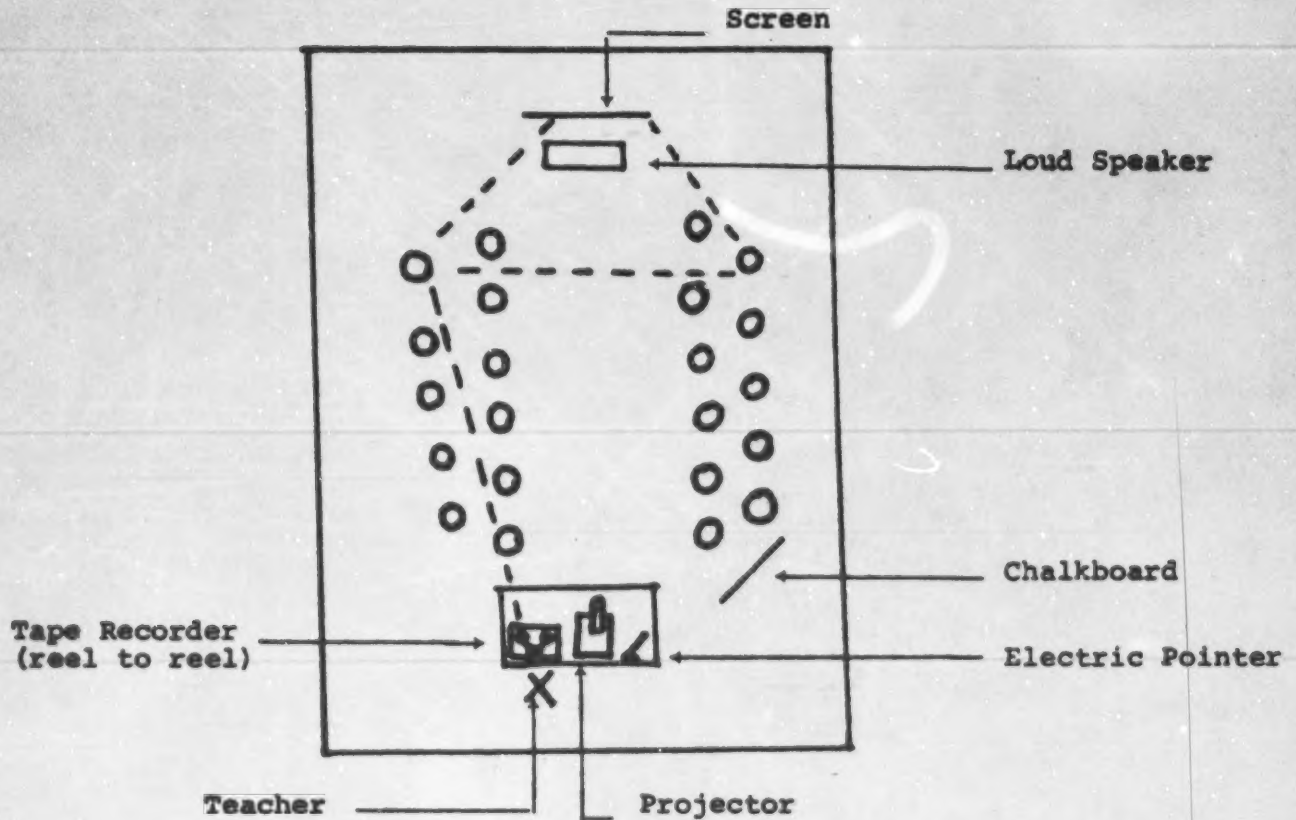
Also every student should be able to see clearly the teacher and the screen as well as the students facing him on the opposite side of the room.

The teacher should try to remain in front of or behind the equipment table enabling her/him to manipulate the equipment and see all the students. Obviously, when the filmstrip and tape are not needed, the teacher will be free to move around the classroom. If the teacher

is standing in the middle of the aisle, his/her back will always be facing some students. Therefore it is recommendable to avoid such a location and stand either in front of the class near the screen or near the equipment table.

If an electric pointer is not available, use a pencil or some other instrument. You can also point out the necessary details on the screen using your finger.

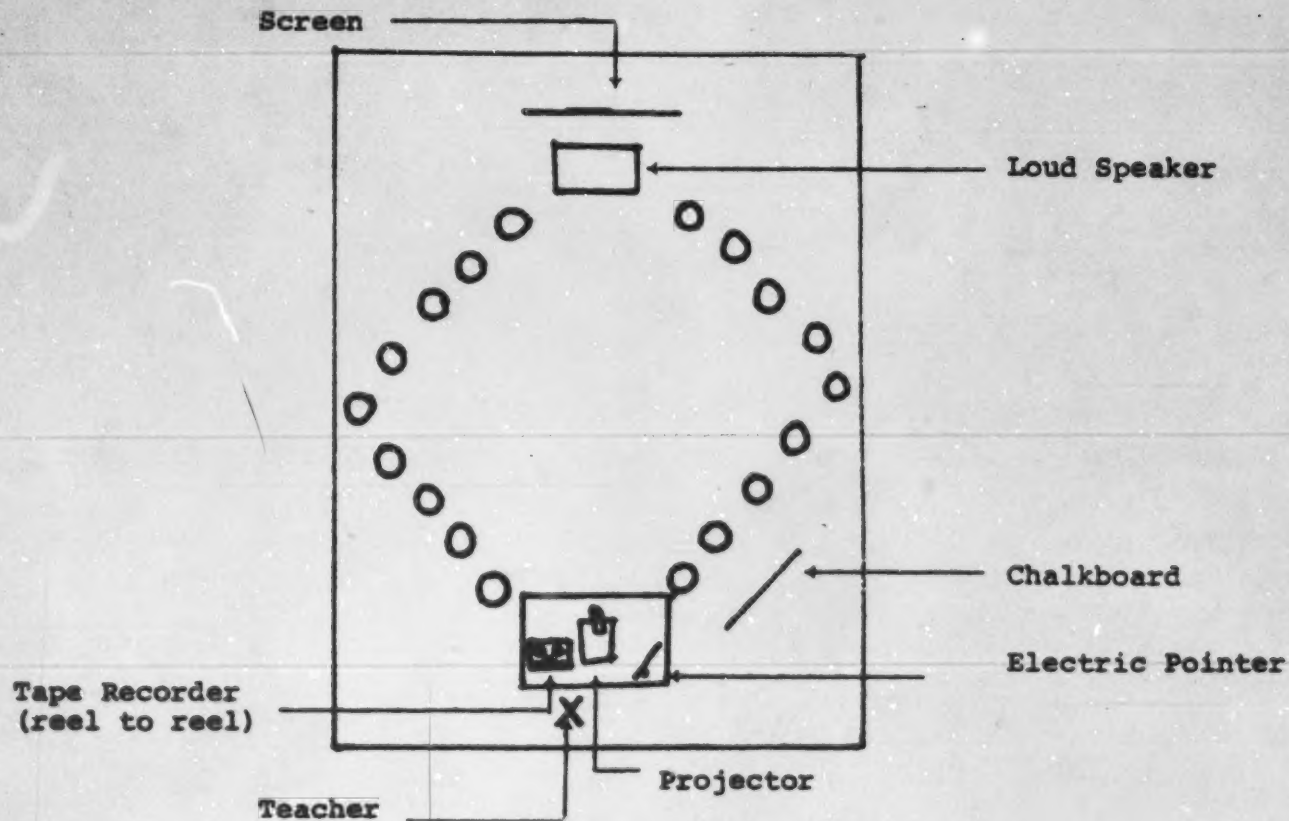
PLAN A



- **Students** - Every student must have 100% visibility - screen, teacher other students

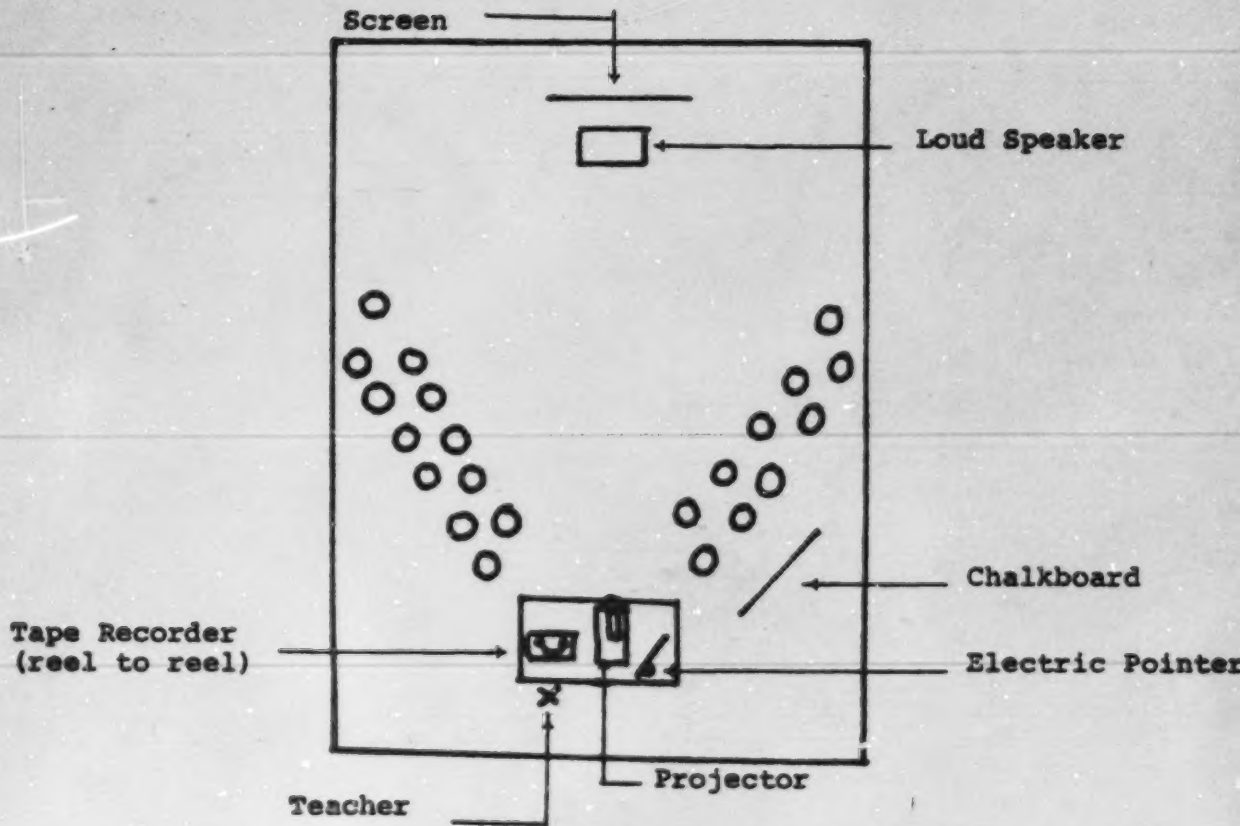
PLAN B
(DIAMOND SHAPE)

THE AUDIO-VISUAL CLASSROOM



- Students - Every student must have 100% visibility - screen, teacher other students

PLAN C
(V SHAPE)



- Students - Every student must have 100% visibility - screen, teacher other students

CLASSROOM LANGUAGE

Various classroom situations will necessitate the use of a number of words and expressions which are not contained in the Audio-Visual Units. For example, the teacher will need to communicate immediately certain directions to his/her students: "Sit down!" "Clear your desks!" "Listen!" "Repeat!" etc.

Classroom language will have three objectives:

- 1) It will provide the students with a minimum basic language (words, expressions) to understand directions from the instructor.
- 2) It will provide the students with a minimum number of words and expressions to communicate the basic needs in the classroom to the instructor and other students.
Example: May I go out? May I borrow a pencil?
- 3) It will provide an opportunity to increase vocabulary while learning directly from real-to-life situations. The students will understand the meaning of "learning out of necessity."

Classroom language can be divided into three categories:

- 1) Directions: -
 - The imperative form of the verb.
Example: Take out a pencil!
 - Short answers, responses, commands:
Example: yes/no right/wrong listen/repeat
- 2) Vocabulary pertaining to the students life or a classroom provoked situation
- 3) Basic conversational material not contained in the Audio-Visual Units or material presented at a later date.
 - The date
 - the weather
 - transportation related vocabulary

CLASSROOM LANGUAGE

Words and expressions the teacher should introduce in class before or after the audio-visual unit.

- | | |
|---|---------------------|
| - yes/no | - books |
| - right/wrong | - chair |
| - correct/incorrect | - table |
| - silence | - floor |
| - listen | - wall |
| - repeat | - ceiling |
| - I don't know | - desk |
| - question | - projector |
| - answer | - film |
| - Look at... | - tape |
| - Sit down. | - screen |
| - Stand up. (Get up.) | - tape recorder |
| - Open/close the door/window. | - electric pointer |
| - the date | - teacher |
| - the days of the week, months, numbers | - student |
| - chalkboard | - school |
| - chalk | - to say |
| - eraser | - to ask a question |

CLASSROOM VOCABULARY CONTINUED

- to answer
- to call
- absent
- present
- to show
- keys
- handbag
- today
- card
- to read
- to write
- to talk
- to hear

CHAPTER 3

IMPLEMENTING JOHN and BETSY
LEVEL 1

Implementing John and Betsy - Level 1

THE AUDIO-VISUAL TEACHING UNIT

The teaching of a Unit is divided into different stages:

PRESENTATION

REPETITION

EXPLANATION

TRANSFER

Each stage has a particular objective and focuses on specific techniques and activities.

The first stage is the PRESENTATION. Its "raison d'être" is obviously an introduction or overview of the first part of the Unit - the Basic Dialog. The teacher silently, without intervening in the situation, "unrolls" the story or plot by synchronously presenting the filmstrip and tape of the entire Dialog. The entire filmstrip can

also be presented without the tape. The purpose of this presentation is to give the students an overview of the situation.

SPECIAL OPERATION TECHNIQUES AND SUGGESTIONS

- Move the filmstrip from one picture to the next smoothly. Noise or jerky movements distract the students.
- The picture should be presented slightly before the sound. Therefore, after the tape has been heard, the picture should be left on the screen for a short time.
- Rewind the filmstrip smoothly and either switch off the projector light or cover the projector lense with your hand to avoid the student seeing the filmstrip in reverse which can be distracting.
- In later units, as you rewind pose the students some general questions about the dialog.

POSSIBLE PRESENTATION STRATEGIES

- A. - Present the entire dialog synchronizing the tape and the filmstrip.
- After the entire dialog has been presented in its entirety through the filmstrip and accompanying tape, rewind.
- Rewind the two, remembering to cover the projector lense and posing questions about the dialog:
(plot, characters and location)
 - Where does the story take place?
 - Who are the characters?
 - What are they doing?
 - Why does X do X-?
- Present only the first sub-division of the filmstrip simultaneously with the tape.

- B. - Present the entire dialog without the tape. (the advantage of this procedure is that the tape often distracts and confuses the students.)
- In presenting the situation only through the film-strip, the students focus all their attention on the visual aspects of the situation, the scenery, aspects of the characters (physical features - height, color of hair and eyes, gestures and facial expressions). This will also give an indication of the mood and emotional environment in which we find the characters in the dialog. To the beginner, the new sound system can sometimes be very distracting and confusing - "noise" might interfere with their comprehension of what is happening.
 - After you have shown the entire filmstrip of the basic dialog, rewind the filmstrip, returning to frame one.

(After the third or fourth unit, you can ask the students questions while you are rewinding) With the first few units you are restricted in the kinds of questions. In presenting Unit 2, you can begin to ask who is in the situation and where he/she is.

- Present the first sub-division without the tape.
- Rewind the filmstrip returning again to frame one.
- Present the first sub-division again. This time, play the tape simultaneously as explained in Strategy A, synchronizing the tape with the filmstrip.

C.- Show just the first frame.

- Ask the students about it: Who is in the picture?
Where are they?
What are they doing?
What do you think she/he is
saying to X?

- Have the students guess what the dialog is by asking the "right" questions. This technique leads to a variety of responses from the students all of which should be acceptable. Remember do not correct the student, you are only to lead him/her to approximate the sound group.
- If a student gives the dialog or comes close to it, play the tape and have several students repeat it. T
- Go through a repetition of that frame, making phonetic corrections and teaching the intonation and rhythm pattern of the sound group.
- Go through the same procedure for the next frame until you have completed the entire dialog or sub-division.

THE EXPLANATION STAGE:

The Teaching Objective -

to progressively lead the student to understand the meaning of the individual sound groups and then the entire dialog. This is done by giving them "clues," by pointing out details in the pictures which explain the situation and the function of the structures. The order in which you pose your questions is extremely important. The abstraction of meaning is the process by which three linguistic aspects of a sound group are understood as individual units as well as perceived as a whole*. In other words, one derives meaning from a situation through a very subtle process of communication in which 3 meaning carrying elements are transferred from the speaker to the listener.

*The linguistic unit from which meaning is abstracted is perceived as a global acquisition.

What are these three linguistic aspects which carry meaning to those engaged in communication either as participants or spectators?

- 1 The Semantic Aspect
- 2 The Phonetic Aspect
- 3 The Structural Aspect

Each of the above aspects can be further sub-divided. The different attributes of each aspect are not perceived individually unless one draws attention to them. In the process of communication one is more concerned with the message than with all of the details which make the message understandable. Though, if one of these aspects is glaringly misused, the listener will interpret a different message or be confused. For example, a simple gesture in one culture will transmit a message which in another culture will be absolutely meaningless or even have

a contrary meaning. The sign of victory in American Culture is an example which carries a multitude of meanings in different cultures ranging from a compliment to an insult. One has to be wary of gestures and their different significance in other cultures. Let us cite another example of how misuse of another aspect can lead to misunderstanding. The word hungry is frequently mispronounced by foreigners learning English who do not have the h sound in their native tongue. The foreigner might say: "I am angry" instead of "I am hungry." A number of confusing and sometimes embarrassing situations can arise from misuse and mispronunciation. Dialectal differences also fall within this category as well as intonation and rhythm patterns.

Let us take a look at the attributes of each aspect of the three meaning-carrying elements of language.

THE SEMANTIC ASPECT - of a sound group comes from the situation. It is the relation of the language to the rest of the

world. It is effected by the environment, relevant objects, the verbal and non-verbal behavior of the participants and the effects of each on the totality of the particular situation. Hence, the meaning of a message must be explained in terms of the environment in which it is found and its rapport with the variables of the environment. To illustrate this symbiotic relation of language and situation or the interdependence of each on the other, let us take an analogous situation in real life. The Natural World can best serve to illustrate the importance of the smooth functioning of its component parts and the role of each in the harmonious existence of a living community, A language community is comparable to an Ecosystem in Nature. The behavior of any living organism cannot be understood outside of its habitat for in removing it from its habitat you are eliminating the relationship it has with the members of its community.

Isolating an animal or a plant and studying its behavior in a laboratory is artificial and can never give you a true picture of the animal or of the plant. The same is true of human beings; removed from their environment, their behavior is no longer the same. Therefore, one cannot study a culture in the laboratory, or isolate its variable elements and expect to understand it. If you take a word or sentence out of its context, it loses its meaning.

Let us illustrate this by an example from the Basic Dialog of Unit 1. The word poor transcribed phonetically /poor/ is a sequence of sounds which we will call the "signifier." A signifier conveys meaning by evoking a mental image or concept which is called the "significate." The significate, on the other hand, is a concept based on the real experience of the object and events. Consequently, the word "poor" in Unit 1 cannot be isolated from the physical conditions of the "poor dog" who is lying unconscious in the street next to the front

wheel of Betsy's car. Nor can it be isolated from the events preceding the scene: Betsy driving down a country road and the dog suddenly leaping across the road in front of her car, her sudden stop, John running over to the scene of the accident and Betsy's cry of dismay, "Oh poor dog." Therefore, the sound produced by the phonetic value /poor/ to the students will evoke a concept of the dog lying prostrate in the road in front of Betsy's car. To others, the same sound will evoke an image of poverty, or a downtrodden individual. The word dog to your students will evoke an image of the dog in the picture, whereas to another person, it might evoke a variety of images such as different races of dogs, a particular dog they know, or in some cases a personal experience. As the course progresses, the concept of dog will broaden including new forms, sizes, shapes and affective connotations as the concept begins to include new elements, the students concepts of a language are thus enriched with new experience

and new points of reference. These points of reference are called the referents. In the case of dog, the referents can be the many races of dogs.

C. The Affective Meaning is that which stems from the emotional or affective context of the word. It is described by intonation and facial expression. Thus, Betsy's cry "poor dog," is one of pity which is easily transmitted to the listener.

The Cultural Meaning is usually inferred from the situation and therefore very subtle. After seeing Betsy's concern for the injured dog, the observer unfamiliar with American Culture, might unconsciously think that animals are respected and loved in American Society.

1. The following explanations of referent, signifier and signified have been adapted from "A Programmed Introduction to Language Instruction" by the center of Curriculum Development Chilton Books, Philadelphia.

B. The Affective Meaning is derived from the same situation for it is the result of the speaker's attitude toward the conditions in the situation. The affective meaning is expressed by gestures, facial expression, bodily movements, and intonations. Most of us will agree that there are particular behavior patterns that characterize certain races, religions and/or ethnic groups, therefore, affective symbols of communication also transmit culture. We see the Italians as verbose, emotional people constantly gesticulating, whereas we see the Germans as very stiff unemotional people of few words. These national characteristics seem to prevail in our minds more than do the positive results of the emotional make-up of a particular culture. To generalize about a culture or remove behavior pattern or characteristic from its cultural context is the same as removing a word or sentence from its environment, it becomes something sterile, devoid of its many shades of meaning. Quite often the positive

aspects of a seemingly negative behavioral pattern is obscured by such generalizations. One can therefore conclude that language and situation are one and the same and that the value of a word is inferred by its environment and the interaction of its environment of the meaning-carrying elements.

The abstraction of meaning from sound in a situation requires a great deal of ingenuity and creativity on the part of the teacher as well as a precise and logical treatment of the situation.

THE STRUCTURAL VALUE - Although the semantic value at times can be easily taught through the use of the filmstrip, the structural value tends to be more complicated. Also, it is more difficult to judge whether a student understands the grammatical functions of linguistic elements than it is to evaluate his knowledge of the semantic content, though the student might be able to repeat and use a structure, he might not be able to analyze its functions. Nevertheless, our

first concern is that the student know how to use or apply the correct verb by adding ed to indicate the past tense, so will your students. The art of the good teacher lies in the sequencing of questions. For example, in order to separate the words of a sound group, the teacher will have to isolate them through questions.

To illustrate this procedure, we will take an example from the Basic Dialog fo Unit 1. John asks Betsy: "Where are you going Betsy?" Begin this explanation by isolating the individual words of the sound group. Start with the known elements. Begin with the familiar word - Betsy. The student will know that John is talking to Betsy from the situation in the image and from the tape. They will discover that he is asking her a question by seeing the question mark and through the rising intonation of his voice. The verb form are going can be explained by showing the movement and/or direction of Betsy's car. Betsy (in her car) is going somewhere.

Select a student to be Betsy. Recreate the scene in the classroom. Pointing to a location at the opposite side of the room, designate that place as Betsy's destination. Show the next frame in which Betsy replies where she is going. She is going to Swarthmore. To identify the immediate constituents and signal grammatical functions, ask precise questions. Play the tape, and ask the student who is enacting the role of Betsy to respond. Ask her - "Where?" Now tell her to go to Swarthmore (location you have designated at the other side of the classroom.) To verify that the student's comprehension of the interrogative, where and the proper noun, Swarthmore, ask questions. Select another student and designate another place in the classroom using the name of a local town or a well-known city such as New York or Washington. Asking the student where he is going: New York, Washington?

Since you have already introduced the interrogative WHO in the first part of the dialog, you will continue to use

it. The student now knows that the question who calls for a noun person, and that the interrogative WHERE is locative.

The students will continue to carry out these structural identifications throughout the course of their learning by your signaling, grammatical function to them through the use of questions: The objective in asking these questions is to dissociate the elements of the sound group according to form and function. Be extremely aware of the importance of the order and sequence of questions. The questions should progressively elicit the necessary qualities, relationships and contextual information which will enable the student to extrapolate the attributes fo a concept, construct the meaning of a word or expression and generalize. Therefore, the teacher MUST be careful about selecting and arranging questions. The questions used to signal grammatical functions are limited in number. They are also invariable:

-1 NOUN: What's that? Who's that?

- 2 VERB: What's he doing?
- 3 DIRECT OBJECT: What's she making? looking at?
- 4 LOCATIVE: Where?
- 5 QUALITATIVE: How?
- 6 CAUSATIVE: Why?
- 7 TEMPORAL: When?
- 8 QUANTITATIVE: How much? How many? Etc.

The importance of "the implicit generative knowledge that we all must require in order to use a language appropriately," and not a traditional explanation of explicit rules of grammar, is the key to the students' ability to restructure and reconstruct the language as developed, enabling them to express novel utterances and personal feelings. The logic of the language learner cannot be explained at this point, but the teacher does have a key role in facilitating the smooth progression of the student's learning by carefully

selecting the content and sequence of questions and by being very sensitive to the feedback. If a question does not seem to give the desired response, then try something else. A great deal of emotion and intellectual empathy is required of you and it is important that you always keep a positive attitude.

To illustrate the teaching of the functional value of a sound group, we will use the example in the Supplementary Dialog of Unit 3. Aunt Abby asks Sally where her Daddy is. Sally responds: "Oh he's in his study; he's writing a letter." For our purpose, let us analyze the last part of Sally's response. He's writing a letter.

HE'S WRITING A LETTER;

How do we elicit the subject of this sentence? Using the picture, point to Mr. Bradford and ask: "Who is he/that?" That's Mr. Bradford. Mr. Bradford is the subject of the sentence. Where is Mr. Bradford? Point to the picture and

play the tape. Now, we the Subject Pronoun he is the answer and the subject of the sentence. He is in his study. The question, What's he doing? signals a verb; and, since the structure is already known, it isolates the new element so that its total sound value may be perceived. Point to the action of the verb is writing. Ask the students: What is he doing? He's - ... (gesture that you are writing)

Now, to explain the function of the complement: direct object, ask what the letter is. That's a letter. What is Mr. Bradford (he) writing? - a book, a poem, an address? Point to the letter, and ask again what it is. The students now have isolated the noun letter and will give the correct response. Ask the students: "What is he writing?" Play the tape if necessary. He's writing a letter.

THE PHONETIC VALUE

The third aspect of the explanation stage is the auditory perception of each of the elements of the sound group. One can also define this stage as morphemic discrimination since the discrimination of all the phonemes (sound units) in each element of a sound group is necessary to understand the semantic content. The functional value, the semantic content and the auditory perception are all related. Through the use of a known structure you can isolate a given element so that the student can differentiate the phonetic form from the other elements and thus infer its grammatical function.

To illustrate the isolation of the phonemes of a sound group, let us take the sentence in Supplementary Dialog 3. She's upstairs, in the bathroom. You will begin by isolating the words to show both their semantic value (what they mean in the situation) and their function. Pointing to Mrs. Bradford in the bathroom, ask who she is. She's Mrs. Bradford. To demonstrate the subject and the verb and to isolate the phoneme /z/ ask the question - Is she Mrs. Bradford? The answer - Yes, she is. To further isolate the the individual phonemes of the sound group - she's upstairs, ask where she is. "Where is she - downstairs, in the yard, there?" "No, upstairs." Point to the "upstairs."

(the first floor) Now, ask the students: "Is she upstairs?" "Yes, she is." "Where is she?" - "downstairs?" - "Upstairs?"

Through the proper selection of questions and their sequence, the students will progressively understand that the sound /z/ or 's which they hear is not the indication for the plural and not the progressive of the verb, but one of the phonemes of the auxiliary verb to be. In order to verify this point, use the sentence or sound group "She's taking a bath." and isolate the verb taking so that the students can perceive its total sound value. What's she doing? She's taking. Taking??? What's she taking? (Point to the bathtub and the action of taking a bath.) Now ask the students: "What's she doing?" "She's taking a bath." "What's she taking?" "a bath." "She's taking a bath."

The above illustration will provide the student the opportunity to understand the function of the phoneme /z/ to use it themselves, and to provide a new environment for the phoneme in which there are no competing phonemes.

The above illustration of the isolation of the phonemes of a sound group can be summarized as follows:

SHE'S UPSTAIRS, IN THE BATHROOM.

TEACHER

(Point to Mrs. Bradford)

Who's she?

Where is she? Downstairs?

In the yard? There?

Is she upstairs?

Where is she?

Downstairs?

Upstairs?

Where upstairs is she?

STUDENTS

She's Mrs. Bradford.

No, upstairs.

Yes, she is.

Yes, she's upstairs.

In the bathroom.

SHE'S TAKING A BATH.

What's she doing?

(Point to bath)

What's that? (Point to bath)

What's she doing?

She's taking a bath.

That's a bath.

She's taking a bath.

ERRORS

TEACHER

HE'S IN THE YARD

TEACHER

Where's Mr. Bradford?
(to another student)
Yes, he's in Swarth-
more.

but where in Swarth-
more?

(to another student)

Yes, he's home, but
where?

(Point to the yard)

What's that?
And where is Mr.
Bradford?
Yes, and where is
the yard?
Is the yard Mr. Brad-
ford's home?

(to the first stu-
dent who erred)
So where is Mr. Brad-
ford?

STUDENTS

He's in Swarthmore.

He's home.

Yes, he's home.

That's the yard.
He's in the yard.

Yes, it is

He's in the yard or
He's home in the yard.

ERRORS

To illustrate the correcting procedure, let us take a line from the Basic Dialog of Unit 3: THIS IS MY BROTHER JIMMY.

TEACHER QUESTIONS

STUDENTS

Betsy, is that your brother?

Yes, that is your brother.

(to another student)

Is this my brother?

No, this is ~~her~~ brother.
No, this is Betsy's brother.

(to another student)

Jane, is this your brother?

No, this is Betsy's brother.

Betsy, is this your brother?

Yes, this is my brother.

(return to the first student

who erred)

Betsy, is this your brother?

Yes, this is my brother.

Yes, he's your brother.

* This is one way of correcting your student's errors. For example, suppose you ask the student where Mr. Bradford is and he responds that he's in Swarthmore. You can say yes, but where in Swarthmore. Another student might answer that Mr. Bradford is home. You can then ask where in the house

in the house. He is - in the kitchen, in the garage etc. Point to the yard, and ask what it is.

- * However, if you pose a content question and the student makes a semantic error, you can correct the error by using the picture.

ERRORS

HOW TO TURN YOUR STUDENTS' ERRORS INTO A SUCCESSFUL LEARNING DEVICE

If a student gives a response which is erroneous, a disapproving response from the teacher is enough to discourage him and block his learning for the rest of the day or even longer. A negative response from the teacher is often the cause of a student's loss of motivation and can create a poor attitude and dislike for the subject matter; such is the danger of negative reinforcement.

What should you do then? The key is to be positive. Instead of saying no when a student makes a mistake (unless of course you are correcting pronunciation and intonation "the Repetition Stage.") pose the same question to another student but in a different manner. Ask several students the same question, rephrasing the question, and then return to your first student, giving him the chance to correct his error.

It is important that whenever engaging in such an exercise you do not pose the same question in the same way, for it leads to a monotonous drill. All discourse with your students should be meaningful communication.

REPETITION

DO'S

- STEPS: 1. Play the tape and have a student repeat. Show rhythm and intonation patterns.
- beat the rhythm
 - gesture the intonation
- Always play the tape before going on to the next frame (sound group)

Use this phrase as a time for positive reinforcement, encouragement, praise students who correctly repeat with a smile, gesture or look of approval. Those who are having difficulty should not be reprimanded but corrected objectively focusing little attention on the error. When a student mispronounces, play the tape and have another student nearby or several students repeat and then return to the student who made the error giving him the opportunity to hear his mistake or to hear the correct response and correct his mistake. Never insist upon a student or students who is having a specific problem. Certain problem areas should be brought to the attention of the class and the correction demonstrated. A demonstration of the production of certain sounds: Example: to pronounce the th cluster correctly exaggerate using the tip of the tongue. Use other techniques of phonetic correction as they are needed, but remember never to single out a particular student for his errors.

DON'T'S

1. No choral repetition. Never reprimand or say no that's wrong in correcting a student, let him correct himself, you merely lead him/her to the correct answer.

REPETITION

Play the tape and have a student repeat. Indicate the intonation pattern through gestures or other technique. Intonation and rhythm are very important and should be brought to the students attention. By beating the rhythm the students will often correct an intonation or pronunciation error. If there is a specific phonetic problem deal with it at this time but don't labor it. In other words, a student might have a specific problem which will correct itself in the course of time. (See Notes on Phonetic Correction for specific pronunciation problems). If in the beginning you detect a specific problem you might want to deal with it collectively, doing remedial exercises for the whole class. By showing first how the sound is produced and then by giving minimal pairs which should alleviate the problem area to some degree. Now have each student repeat the frame or sound group after the tape. Select students randomly and not according to their seating arrangement. If the students have no pronunciation problems play the tape less. If the sound group is difficult, play the tape, have a student repeat, play the tape have another student repeat, play the tape have two students repeat. Play the tape have 3, 4, 5, 6 students repeat play the tape have 3 to 6 students repeat.

EXAMPLE: T - S - T - S - T - T - S - S - T - S - S - S - T - S - S - S - S - T

THE REPETITION STAGE

PURPOSE: Assimilation of the dialog and correction of the students' pronunciation.

PROCEDURE: Have each student repeat each sound group recorded while showing the corresponding visual on the screen.
Correct the students' pronunciation, intonation and rhythm.

SUB-DIVISIONS OF THE REPETITION STAGE

- 1 The correction of intonation and rhythm
- 2 The correction of particular problems - Phonetic
Correction using the Verbal Tonal System
- 3 Reconstruction of the dialog
 - a - with the tape - students repeat during interval
provided on the tape
 - b - without the tape - students reconstruct the dialog
using the pictures but no tape.

THE PRINCIPLES OF REPETITION

After the dialog has been explained, the teacher then focuses on developing the students's ability to reproduce it with native-like fluency. This involves not only an authentic reproduction of pronunciation, intonation and rhythm but an approximation of the non-verbal behavior corresponding to the sound groups. The models to be used are those of the tape and filmstrip. Gestures in the visuals are to be imitated as though the students were acting in a play. Therefore, repetition should not be mechanical or drill-like, the goal is always meaningful communication. Even though English is not as expressive in terms of gestures and facial expression, as languages such as Italian or Arabic, there will always be some movement and facial expression in every form of communication.

REPETITION

Communication is very important during the Repetition Stage for there is a tendency on the part of the teacher to let this stage of teaching digress to a drill or an exercise of forced memorization. The students must always feel they are communicating with the teacher and each other; assimilation of the dialog will follow without effort. With a tendency to make this stage of teaching rigid and mechanical, you must pay careful attention to maintain a lively pace making the communication always meaningful and believable. It is extremely important that the students feel that English can be a genuine means of personal and social expression. Therefore, the closer to reality your teaching is, the more readily obtained the result. Most of the time the teacher will play the tape and elicit individual student repetitions. At times, you will have to stop the tape and make a phonetic correction. The objective of this stage of learning is NOT rote memorization or overlearning, but the development and sharpening of skills to enable the students to reconstruct the dialog in a native-like way, using the pictures as a stimulus.

WHAT IS THE DIFFERENCE BETWEEN ROTE MEMORIZATION AND NATIVE-LIKE REPRODUCTION?

Suppose that after you have gone through the Repetition Stage you turn-off the projector and tape and ask the students to repeat the dialog word for word. It is doubtful that such a request be possible unless your students had sat down and individually repeated until they could achieve parrot-like repetition. However, if you leave the projector on and the visual stimulus is present, by asking the students some questions they will be able to reconstruct the sound groups word for word provided that you ask the "right questions." What does this mean? The students are learning a system, that is they are learning to reconstruct forms and recreate a situation with little effort, spontaneously and naturally. They are learning to unconsciously analyze language in terms of form, function and content. Therefore, the Repetition Stage should never be considered a time for pure repetition drill. The students repeat by talking to each other, by asking each other the questions of the dialog and by giving the answers.

PROCEDURES

Always have the corresponding picture of the dialog on the screen. According to Professor Petar Guberina our brain is very sensitive to

rhythmic and melodic stimulations which the teacher can reinforce by constantly linking the visual and sound. With visual and auditory models you are creating optimum conditions for perception and assimilation: the visual provides the situational context and meaning, and the tape the constant speaking model. Always use the tape. Even if one's voice is well-trained, one never repeats a sound exactly the same, thus one can never repeat the same sound with the exact intonation and volume, there is always a variation. Learning a new sound system is in itself a source of great confusion and sometimes creates a great deal of anxiety.

WHEN TO PLAY THE TAPE?

It is of utmost importance to be systematic and technically accurate in sequencing the repetition stage. This means that you must always play the tape in the presence of the corresponding picture, followed by a student repetition. Nearly every student should have the opportunity to repeat each semantic group once, especially in the beginning units. The Repetition Stage will tend to be rather long as the students, if true beginners of English, are learning a new sound system. After they have successfully reproduced all possible combinations of the new sound system, less emphasis will be placed on the repetition. However, many times you will find that a particular

group of students will need to spend time in the Repetition Stage beyond the fifth Unit. In some cases also, you might have a class of students who have little difficulty reproducing the new sounds and the Repetition Stage can thus be shortened. Generally, however, you will spend at least 20 minutes in the Repetition Stage for the first five units with an average class size of 15-20 students, which is ideal for audio-visual teaching. If your class is larger, then you will have to shorten the sub-divisions of the unit so that everyone in the class participates and has the chance to repeat nearly every line of the dialog during the Repetition Stage. In general sequencing should be as follows:

- (1) First audition - tape student
- (2) Second audition - tape student
- (3) Third audition - tape student
- (4) Fourth audition - tape-student-student
- (5) Fifth audition - tape-student-student-student

If the students have no problems with pronunciation, intonation or rhythm you can extend the number of student repetitions before playing the tape. Never exceed the number beyond 4 or 5, otherwise the students begin to imitate each other and the repetition begins to degenerate.

- Choose the students at random so that they will remain alert during the entire Repetition preparing for their turn. Designate the student by gesturing and not by name. If you call a student by name, this will interfere with his audition of the semantic group and hearing his/her name will immediately channel his responses within the framework of his native sound system. Therefore, there should be no interference between the time you play the tape and the student repeats. The entire process must be rapidly paced and lively. The teacher must know how to operate the tape recorder and filmstrip projector with great ease and not have to think about the mechanics of operation. All effort should be focused on your students success.
- Needless to say, CHORAL REPETITION is absolutely out. It is not language and serves no purpose in communication. It can also be a great hindrance and cause for error.

HOW TO CORRECT

CORRECTING RHYTHM AND INTONATION

- Intonation and rhythm are the most important aspects of correction and learning a new sound system.
- We first perceive a new sound through intonation and rhythm and they form the basis of structural encoding.

The accurate reproduction of intonation and rhythm patterns is the best means for the student to learn native-like fluency in the target language. The student who learns the intonation and rhythm patterns will have little difficulty with pronunciation and will easily learn the dialog. Consequently, the teacher should first correct intonation and rhythm before attempting phonetic correction of individual problems. Rhythm and intonation are easily taught or corrected. The teacher plays the tape and gestures the intonation and rhythm. By emphasizing the rhythm and intonation patterns the students will sometimes correct pronunciation problems which are caused by concentrating on a particular sound and losing the natural rhythm of the semantic group. There are many methods of correcting or directing rhythm and intonation. Play the tape with one hand, and be like the orchestra conductor with the other. You can also clap, beat your hand against something or even your foot. Whatever way feels natural, you will have to experiment to determine what is best for you.

SOME PRACTICAL ADVICE

- After the first sub-division of the dialog has been presented and explained, run through it again having each student repeat one sentence until the entire sub-division has been done.

- Run through the first sub-division again, taking care not to have the same student repeat the same sentence.
- If the intonation and rhythm patterns are good, complement the students with a gesture or facial expression or verbal acknowledgement.
- During the first few repetitions, do not correct the students even if a student completely misses a sentence, just continue to the next student, the next frame.
- Once you have gone through the sub-divisions two or three times and the students have more confidence, you can begin to correct individual students.

HOW TO CORRECT STUDENTS

Since the spoken language is the basis of our method, phonetic phenomena is of utmost importance. We depend on the acoustic features of the spoken language to give us guidelines. As mentioned earlier, intonation and rhythm constitute the most important means by which the dialog is assimilated. It is through the acoustic unit of a semantic group, embodied in the intonation, that the student learns the sounds of English. This is the reason why the teacher must insist on an

accurate imitation of intonation and rhythm first. "Melody and rhythm thus form a primitive system of action on the basis of which the more specific refinements of accent, vowels, and consonants arise." ¹

Intonation is a psychological stimulus to which our auditive apparatus and central nervous system are extremely sensitive.

What is the role of our articulatory system in learning a foreign language? Although our articulatory system serves the function of producing speech, that function is a secondary one. The primary function of these organs is to perform certain biological functions indispensable to life; therefore, the introduction of any change, even in the secondary functions, is resisted. The phonological system of a foreign language tends to change an individual's articulatory habits and is greatly resisted precisely for the biological functions of that individual's articulatory organs. Therefore, if when learning a foreign language, one does not accurately assimilate the sound system of the new language, one will generally adopt the easiest way out - articulate the sounds of the foreign language on the basis of the sound system of one's native tongue.² The student will thus behave as if he/she were "deaf."

1. C. Meader and J. Muyskens, *The Handbook of Biolinguistics*, Part I; Toledo Speech Clinic, Inc., 1962.

2. From an article on "Phonetic Correction by the Verbo-Tonal System by Branko Vuletic in *Revue de Phonétique Appliquée*, No. 1, 1965, as translated in the *CCD Language Quarterly* (Chilton, Philadelphia), Vol. 6 no. 3, Fall 1968.

The vowels of the English language, as compared with those of the French and Spanish languages, are clearly more lax and of lower frequency.³ For example the English sound: as in sit is difficult for speakers of Spanish and French. The English, although classified as a high front vowel, is neither extremely high nor extremely front. The high front vowels of many other languages are both higher and more fronted. Since falling intonation emphasizes low frequencies and lax pronunciation, the teacher can use it to correct those who pronounce English vowels too tense and too closed. Hence, a too tense (i) can be corrected with a falling intonation such as , "Where do they sit?" "Where do I sit?" If the pronunciation of (i) is too tense and too closed, you can correct this by placing it after voiceless stops such as t, k, p, which have a rather strong release of breath between the opening and the beginning of voicing for the following vowel. Thus, a quick opening of the mouth is necessary to prevent the allongation of the vowel.

3 Jean Cureau, Conseils d'utilisation - Methode Audio Visuelle d'anglais de Filipovic-Webster, Didier, Paris, 1968.

Minimal pairs can be used to correct the sound such as kick-pick-tick-pick. After the error is corrected and the sound correctly produced, return to the sound group in the dialog in which the sound is found so that the student who originally mispronounced the sound can repeat it again, making the necessary correction. Do this by returning to the picture and playing the tape of the sound group, and having the student repeat. Remember that the student hears the sounds of a foreign language according to the sound system of his mother tongue, and thus is partially "deaf" to the sounds of the new language he is learning.

Suggestions for Phonetic Correction:

Here is a diagnosis of the pronunciation problem of the English *i* for French and Spanish speakers:

- The high pitch of the /i:/ compared to /i/
- The tenseness of /i:/
- The height of the tongue
- The rounding of lips

Here are some suggestions for correcting the problem:

- Place the /i/ in a post-consonantal position with low frequency consonants such as /b,p/ as in bill, pill, big, pig. You will thus be stressing the low frequency.

showing the students how and where the sound is articulated.

In conclusion, the objective of the Repetition Stage is the assimilation of the dialog and the development of native-like intonation, rhythm and pronunciation. The key to success in teaching is: stress the intonation and rhythm. They are the basis of which the more specific refinements of accent, vowels, and consonants arise. Intonation is a psychological stimulus and an important means by which the students assimilate the dialog. Therefore, it is important to insist on the faithful imitation of intonation and rhythm patterns before correcting individual students for pronunciation.

In terms of time, the Repetition Stage occupies about one-third of the total time spent in class during the first four to six units. After the first three units the length of time spent in repetition should diminish and in later units only difficult intonation patterns and sound groups will be dealt with repeatedly by the majority of students. Otherwise, each frame group will be repeated by several students to the level of pronunciation difficulty. If the students repeat the sound group with ease, there is no reason to dwell on repetition. Have several students repeat it for assimilation and go on to the next frame. After going through the entire dialog

several times and assimilation is achieved, you can begin the Transfer Stage.

There are various ways you can teach a dialog or a sub-division using the basic principles of the method and the four teaching stages but varying the order of the stages and the length of time for each. For example, you can do a presentation of a semantic group or frame, a repetition, and combine the explanation and transfer stage once assimilation has been achieved.

Here is a sample of an optional strategy:

- Show the first visual of a dialog DO NOT PLAY THE TAPE (Presentation)
- W Elicit the sound group by asking the students questions about the picture. (Presentation)
- Once the students have approximated the sound group play the tape (Repetition)
- Correct intonation, rhythm and pronunciation
- Manipulate the variable elements (TRANSFER)
- Present the next frame, using the same in the same way (Presentation frame 2)

TRANSFER STAGE

- OBJECTIVE:
- To generate utterances freely recombining the structures studied and using all the language covered.
 - To develop skill in responding to new situations.
 - To create new language in real-to-life situations.

PROCEDURE: - The student manipulates the variable elements of the structural units and transforms them from the context in which they were learned to new and different situations.

Material used: The filmstrip

Summary of the Transfer Stage

Transfer Part A: Recall of the dialog using the filmstrip (is often considered to be part of the Repetition Stage)

1. Recall of complete sentences (With tape and filmstrip) students respond during interval on tape.
2. Students act out roles of characters in dialog (With filmstrip, Without tape)

Transfer Part B. Questions and descriptions

1. Manipulation of the different structures

2. Oral description of selected pictures

Part C: Questions and narration (WITHOUT TAPE AND FILMSTRIP)

1. Questions asked randomly about the content of the dialog
2. A summary of the plot of the dialog

Part D: Transfer to the students lives and other real-to-life situations

1. Transfer the situation to the students' lives
 - a. direct questions
 - b. Structured situations comparable to the ones in the dialog
2. The students enact a new but related situation

Transfer Stage

At this stage your students are able to reproduce the dialog with native-like fluency without the help of the tape. This linguistic behavior however, is not sufficient for the basis of competence in language is one's ability to combine the known to form new patterns and novel utterances. The final goal in language learning is therefore the ability to generate and understand novel utterances and to create new language situations and it is during the Transfer Stage that the students will truly develop this ability.

As mentioned earlier the Transfer Stage is divided into four parts, each one consisting of several steps.

The Purpose of Part one is the recall of the entire dialog. This is accomplished with the help of the filmstrip, linking questions with answers.

The first step is to elicit the entire sentences with the help of several students at a time, linking the questions with corresponding pictures and the answers. Run through the entire dialog several times using this technique.

The second step is to assign the students roles and have them "act out the dialog either standing up in front of the screen or seated in their places.

Part Two of the Transfer Stage consists of two steps. In the first step, you will go through each semantic group manipulating the variable elements. This is accomplished with the help of the corresponding picture but without the tape. Through the use of questions your students will manipulate the structures. Remember to keep a lively pace and never to digress to meaningless drill. Every aspect of teaching must be "MEANINGFUL COMMUNICATION".

Here is an example of the use of questions in Part Two, step one of the Transfer Stage. In the Basic Dialog of Unit 15, the Past Tense is introduced. To ensure the students' ability to use it automatically, you can create an exercise which demands the use of the past tense.

In frame 10 John says to Betsy: "It rained all day."

TEACHER

John, how long did it rain?

When did it rain all day?

What did the weatherman say?

But, how was the weather
yesterday?

What did the weatherman say
yesterday about the weather?

and?

STUDENTS

It rained all day.

Yesterday.

He said that it would be sunny.

It was bad; it rained all day.

Yesterday, he said it would be
sunny.

It rained all day

In Step Two of the Second Part of the Transfer Stage, you will select several pictures which the students will describe orally and later on in writing. This is the first step in oral composition. This step will also serve to introduce new vocabulary and develop a narrative style.

After the written language has been introduced, you can use this step or technique as a source for written composition. Selecting several pictures, have the students describe them in writing or use them as a reference for an open composition. An open composition is an original story based on the pictures.

Picture 9 of the Basic Dialog of Unit 16 will serve to illustrate how you can use a picture for oral and written composition.

A possible student oral description: limited composition

It is raining and John and Betsy are running through the forest in search of shelter. They spot a log cabin in the distance and as they approach the cabin they discover a figure standing in the doorway. It's Mr. MacDonald, a woodsman, who lives alone in the forest with his animals.

Open Composition

A boy and a girl are lost in the forest. They are tired and hungry. Suddenly the sky becomes overcast, the forest is enveloped in a black cloud. The sound of thunder is followed by a sudden flash of lightening. Frightened, the two begin to run for cover. All at once, a log cabin appears in the distance. From the outside it looks deserted. They gingerly enter to discover the cabin inhabited by a friendly raccoon and a grouchy old screech owl. Protected from the storm, they decide to stay.

In the beginning units, the teacher will have to help the students with the descriptions of selected pictures by asking them questions. Once the students have developed the technique of describing, your assistance will be required less and less. For example, In Unit 3, picture 2, the teacher should elicit a description from the students as follows:

Where is Betsy in the picture?

She's in her room.

Where's that?

Upstairs.

So, in the picture, Betsy is upstairs, in her room.

What is she doing?

She's combing her hair.

(Point to hair) What's that?

I don't know.

That's Betsy's hair.

Yes, and Betsy is (show action of combing) combing her hair.

So, what is Betsy doing upstairs?

She's combing her hair.

So, where is Betsy and what is she doing?

Betsy is upstairs, in her room, combing her hair.

PART III, Step 1. QUESTIONS ABOUT THE DIALOG (WITHOUT THE TAPE AND
FILMSTRIP)

This part marks the beginning of teaching without the help of the tape and filmstrip. The students are now familiar with the new structures of the Unit and the content of the unit, so that they do not need the help of the audio-visual stimuli. In Step 1 of Part III, the teacher will pose questions about the content of the dialog. This should be done randomly, not using the sequence of events of the plot. In other words, there should be no order in selecting either the questions or the students who will respond.

NARRATION OF THE STORY LINE OF THE DIALOG BY THE STUDENTS

Part 3, Step 2 (WITHOUT TAPE AND FILMSTRIP)

Part 3, Step 2 Narration of the story line of the dialog by the
students (Without tape and filmstrip)

Through the use of questions, the teacher will lead the students to recreate the story by relating the main events of the situation. Later on, the students can prepare the narration at home as an oral assignment or write a summary of the dialog to practice writing skills. During this stage, particular attention should be paid to style.

Whether the students are summarizing the story orally or in written form, careful attention should be paid NOT to use dialog form.

The following summary of the Basic Dialog of Unit 12 will illustrate narration.

Renata is a Brazilian student who will live with the Bradfords for a year. Today she will arrive by plane from Miami, Florida. Betsy and her parents go to the airport to meet her. She is flying American airlines and her flight is scheduled to arrive at 3:25. The Bradfords arrive early and go to Gate B to meet her. Betsy sees Renata and calls out to her. Renata is glad to meet the Bradfords and they are glad to meet her. After the greeting, they go to the baggage claim to pick up Renata's luggage. Mr. Bradford carries her 2 suitcases to the front of the airport where he leaves Mrs. Bradford, Betsy and Renata and goes to get the car. Mr. Bradford walks to the car, and then goes back to the airport to pick up his wife, Betsy and Renata.

PART 4

TRANSFER STAGE - Part 4, Transfer to Students' lives, the creation of
new and paralled situations

(WITHOUT FILMSTRIP AND TAPE)

Step 1: Questions about the students' lives using the structures and
vocabulary of the Dialog.

Unit 15 provides a good example of how you can develop this
step of stage 4.

How was the weather yesterday? Did it rain? What did the weather-
man say about the weather? Did he say it would snow tomorrow? Did he
say that it would be a sunny day today? Do you like to fish? What
kind of fish do you like to catch? Where do you fish?

Step 2: Create a paralled situation related to the students' lives

Have the students act out similar sketches using different
characters. Give them the basic details of a rudimentary plot and have
them act out the story.

Nancy and Joe go for a walk.

Nancy and Joe decide to go boating on a lake. They row to the
middle of the lake and it starts to rain.

The Smiths want to go on a picnic tomorrow. They listen to the weatherman to find out what the weather will be. The weatherman says that it will be warm and sunny. The next day the Smiths drive to the beach. When they finally arrive, it begins to rain. Mr. Smith is not very happy with the weatherman's report.

ERRORS

TEACHER

HE'S IN THE YARD

TEACHER

Where's Mr. Bradford?

(to another student)

Yes, he's in Swarthmore.

but where in Swarth-
more?

(to another student)

Yes, he's home, but
where?

(Point to the yard)

What's that?

And where is Mr.
Bradford?

Yes, and where is the
yard?

Is the yard Mr. Brad-
ford's home?

(to the first stu-
dent who erred) So
where is Mr. Bradford?

STUDENTS

He's in Swarthmore.

He's home.

Yes, he's home.

That's the yard.

He's in the yard.

Yes, it is.

He's in the yard or

He's home in the yard.

ERRORS

To illustrate the correcting procedure, let us take a line from the Basic Dialog of Unit 3: THIS IS MY BROTHER JIMMY.

TEACHER QUESTIONS

Betsy, is that your brother?

(to another student)

Is this my brother?

(to another student)

Jane, is this your brother?

Betsy, is this your brother?

(return to the first student
who erred)

Betsy, is this your brother?

Yes, he's your brother.

STUDENTS

Yes, that is your brother.

No, this is her brother.

No, this is Betsy's brother.

No, this is Betsy's brother.

Yes, this is my brother.

Yes, this is my brother.

* This is one way of correcting your student's errors. For example, suppose you ask the student where Mr. Bradford is and he responds that he's in Swarthmore. You can say yes, but where in Swarthmore. Another student might answer that Mr. Bradford is home. You can then ask where

in the house. He is - in the kitchen, in the garage etc. Point to the yard, and ask what it is.

- * However, if you pose a content question and the student makes a semantic error, you can correct the error by using the picture.

ERRORS

HOW TO TURN YOUR STUDENTS' ERRORS INTO A SUCCESSFUL LEARNING DEVICE

If a student gives a response which is erroneous, a disapproving response from the teacher is enough to discourage him and block his learning for the rest of the day or even longer. A negative response from the teacher is often the cause of a student's loss of motivation and can create a poor attitude and dislike for the subject matter; such is the danger of negative reinforcement.

What should you do then? The key is to be positive. Instead of saying no when a student makes a mistake (unless of course you are correcting pronunciation and intonation "the Repetition Stage".) pose the same question to another student but in a different manner. Ask several students the same question, rephrasing the question, and then return to your first student, giving him the chance to correct his error.

It is important that whenever engaging in such an exercise you do not pose the same question in the same way, for it leads to monotonous drill. All discourse with your students should be meaningful communication.

HOW TO SUB-DIVIDE THE DIALOGS

Sub-division is a matter which has to be left entirely up to the teacher for it depends not only on the length of time or duration of the class, but on the size of the class, the difficulty of the lesson and the level of the students, but on the difficulties the teacher encounters as he/she begins the units the unpredictable circumstances which arise. For each dialog, there are suggested sub-divisions based on the content of the material. I have selected logical places where the dialog can be divided without losing the continuity of thought or breaking up the scheme of linguistic elements. There is one principle always to obey, never end a sub-division with a question. Every dialog consists of a basic sketch which in turn consists of a series of circumstances or communication situations. Divisions should take the lesser situations into consideration.

TEACHER NOTES

PRESENTATION: Insert the filmstrip to the first picture which is a stage setter and has no corresponding dialog. In the first Unit, the first three pictures have no dialog; however there is a corresponding sound tract which will serve as a prelude or overture before the opening scene of the story.

Be careful that the tape and filmstrip are properly synchronized during the presentation. Present the entire dialog twice. While showing the first three pictures point out to the students some important signs which will aid comprehension of the situation. Example: Point to John, Betsy and the dog. An electric pointer is ideal for this as it enables you to remain next to the tape recorder and filmstrip projector thus you do not block the screen and you are visible to the entire class. If you are forced to point out details on the screen with your hand or finger, you will always have your back to one side of the class and will at times obstruct the picture on the screen. Also, the tape recorder and projector are not accessible if you have to walk up to the screen to point out something in the picture.

ALTERNATIVE TEACHING STRATEGIES AND "CREATIVE COMMUNICATION"

If you have fairly advanced students or around units 5 or 6 you can begin to be less rigid in your presentation. As you will see, each unit lends itself to a specific method of presentation and the procedures you select will vary according to the material in the unit and your students. Here are some suggestions for diversification and flexibility. Always remember that your goal is "MEANINGFUL COMMUNICATION". This means that you must create an environment which will stimulate communication training your students to think in the target language. By encouraging spontaneity you will be teaching your students to create new utterances based on their total language experience. Here are some ways to lead your students to generate utterances freely drawing from their total experience in and with ENGLISH up to this point.

ALTERNATIVE WAYS OF PRESENTING THE UNITS:

OPTION A
PLAN 1

- 1 - Present the entire sketch without the tape.
- 2 - Rewind the filmstrip.
- 3 - Ask the students to tell you about the situations: Where does the situation take place? Who is in the story? What are their names and what are they doing?
- 4 - Present the entire sketch again - THIS TIME WITH THE TAPE.
- 5 - Rewind the tape and filmstrip to the first frame of the first sub-division.
- 6 - Present the first sub-division with the tape.
- 7 - Rewind again to frame 1.
- 8 - As you are rewinding the tape and the filmstrip, ask questions about the first sub-division.
- 9 - Now begin a detailed explanation of sub-division 1, starting with frame 1.
- 10 - Follow the procedures used in prior lesson plans (Repetition, Transfer)

CODE

What do they stand for?

- 1) T Tape - play the tape
- 2) () - words in parenthesis mean that the teacher is pointing to something in the visual to suggest meaning or explain a question.
- 3) Capital letter - the dialog is indicated first in the left-hand column in capital letters.
- 4) - incomplete thought

CHART OF LEARNING

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JOHN AND BETSY, LEVEL 1

UNITS	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
+ORAL COMPREHENSION AND EXPRESSION																
+PRESENT AND IMPERATIVE																
+ORAL COMPOSITION																
+INDIRECT DISCOURSE																
+DICTATION EXERCISE																
+READING TEXTS																
+FUTURE TENSE																
+WRITTEN COMPOSITION																
+CONDITIONAL																
+PAST TENSE																

INDIRECT DISCOURSE

(to be taught after the
Supplementary Dialog of Unit 3)

DIALOG

THE GRANTS

<u>Frames</u>	<u>Voices</u>	<u>Script</u>
(1)	Ralph:	Hi Mrs. Grant!
(2)	Mrs. Grant:	Hi Ralph!
(3)	Ralph:	Is Linda home?
(4)	Mrs. Grant:	No, she's outside. She's taking pictures.
(5)	Ralph:	Where's David today?
(6)	Mrs. Grant:	He's outside too, He's taking the dog for a walk.
(7)	Ralph:	And Donna is she outside too?
(8)	Mrs. Grant:	No, she's in her room listening to the radio. I'll call her and tell her you're here. Donna!
(9)	Donna:	Yes Mother.
(10)	Mrs. Grant:	Ralph is here.
(11)	Donna:	O.K. Mother, I'm coming.

THE INTRODUCTION OF INDIRECT DISCOURSE

TEACHER

STUDENTS

WHERE:

RALPH IS ASKING MRS. GRANT
WHERE DAVID IS TODAY
(Point to a student)
You're Ralph.
(Point to another student)
You're Mrs. Grant
Ralph, ask Mrs. Grant where
David is
T WHERE'S DAVID TODAY?
What does Ralph ask Mrs. G?
(Point to another student.)
You're Ralph, ask Mrs. G.
where David is today.
What does Ralph ask Mrs.
Grant?
Mrs. Grant - the answer.

THAT:

(Ask another student)
What does she answer?
Mrs. Grant answers that
David is outside too.
(Point to another student)
What does she answer

Where's David today?
He asks Mrs. Grant where David is.

T Where's David today?

He asks Mrs. Grant where David is.
T HE'S OUTSIDE TOO. He's outside too

She answers that he's outside too.

That he's outside too.

* CAPITALIZED WORDS REPRESENT THE DIALOG ON THE TAPE

T indicated that teacher should play the correct line on the tape.

INDIRECT DISCOURSE

QUESTIONS

1. What are the names of the characters?
2. Where's Linda?
3. What is Linda doing today?
4. Where's David?
5. What's he doing?
6. And Bob, where is he?
7. What's he doing?

UNIT 1 LESSON PLAN

UNIT 1
BASIC DIALOG
LESSON PLANS

NOTES AND TEACHER STRATEGIES:

- Turn off the projector when explaining "out of the picture" to avoid diverting attention to the picture on the screen. All attention will then be focused on what you are explaining.
- Since the first lesson deals with introductions and names it might be helpful for the students to have name tags. These visual aids are good teaching devices for the explanation and transfer phases.

PRESENTATION

The entire dialog will be presented with special attention to the smooth passage of the filmstrip and the correct synchronization with the sound.

(See notes on the presentation techniques.)

The importance of the situation (that which is presented by the pictures and sounds) cannot be over-emphasized for it is the impact of the first lesson which will stimulate the students and motivate them to learn.

SUBDIVISIONS

1-6
7-11 or 1-11

UNIT 1
BASIC DIALOG
EXPLANATION

FRAMES

TEACHER

STUDENTS

1) OH NO, POOR DOG!

T The affective meaning of ON NO can be explained through gestures and facial expression. Have several students repeat.

Oh no!

T (Point to the dog) and play the tape. Have several students repeat DOG. Explain the affective meaning of POOR through gestures and facial expression. (Shake head from side to side). Have several students repeat: POOR DOG.

Dog

Poor dog.

2) IS HE HURT?

T (Point to where the dog is injured - hurt) Repeat hurt with a rising intonation. An "out-of-the-picture" explanation could be undertaken if the visual is not sufficient for comprehension. The projector light should be switched off before beginning the explanation. Create an imaginary situation of an accident or an injury. Return to the picture, (point to the question mark - rising intonation) Explain IS HE HURT globally.

UNIT 1
BASIC DIALOG
EXPLANATION

Is the dog hurt? Is he hurt? Have several students repeat and then go on to picture 3 synchronized with the tape

3T YES, I THINK HE IS

Yes can be explained by gesturing and showing affirmation. Go back to picture 2 point to question mark, dog, injury, ask the question and play the tape for picture 3. Point to the dog - the dog is hurt - he is hurt. Yes, he is. I think can be explained by gesturing I and showing think by pointing to head, or showing a think posture.

4T BE CAREFUL

The picture should suffice for comprehension. If not, going "out-of-the-picture" and using a paralled situation such as there's some ice on the ground, be careful don't slip or be careful of the oncoming car.

4T MY NAME'S JOHN SWIFT

(Point to John, point to student and say his first name, point again to John and say John, John Swift, give examples of other first and last names, Jimmy, Jimmy Carter etc.) Have male students repeat their first and last names. Have several students repeat. Now have them give their names preceded by: My name's ... The teacher can give his name to begin and then select several students to do the same. T. and have several students repeat.

UNIT 1
BASIC DIALOG
EXPLANATION

FRAMES

TEACHER

STUDENTS

6) OH, I'M BETSY
BRADFORD

Oh can be explained by
the situation, the
affective meaning being
one of surprise.

(Point to Betsy) Have
several students re-
peat Betsy Bradford.

Betsy Bradford
Betsy Bradford

Switch off the projec-
tor (Point to yourself
giving your name.
Have several students do
the same. Return to the
picture. T

I'm Betsy Bradford.

7) WHERE ARE YOU
GOING BETSY?

T Begin with where asking
the question where:
Philadelphia, New York or
a local community.
Designate an area of the
classroom as a local town
or a known city,
Have a student stand up and
walk to the area of the room
you have named. As the
student is walking to the
area you have designated,
ask him/her: T Where
are you going?

UNIT 1
BASIC DIALOG
EXPLANATION

FRAMES

TEACHER

STUDENTS

7) WHERE ARE YOU
GOING BETSY?

T Now, assign another student the role of Betsy. (Point to the student and say Betsy-you're Betsy.) (Point to the other side of the room where Betsy is to walk.) Assign another student the role of John, gesture to Betsy to walk. John, ask Betsy. T

Where are you going Betsy?

8) SWARTHMORE

Betsy T
Give examples of other small communities comparable to Swarthmore. Ask another student: You're Betsy, Where are you going? T John, ask Betsy (return to frame 7) Betsy (show frame 8)

Swarthmore

Swarthmore.
Where are you going Betsy?
Swarthmore.

9) THANK YOU

(point to John helping Betsy) Have several students repeat. If an additional explanation is necessary, turn-off the projector and create a situation calling for - thank you

UNIT 1
BASIC DIALOG
EXPLANATION

FRAMES

10) WELL, GOOD-
BYE JOHN

TEACHER

Betsy (Point to a student) explain the well by showing that it is just something to say because Betsy is shy and does not know what else to say. Good-bye is explained through the gesture.

STUDENTS

UNIT 1

LESSON PLANS

REPETITION:

This phase is important in the earlier lessons the new sound system will confuse students and make them feel insecure. Each sound group should be repeated by nearly every student, phonetic corrections should be made, and the teacher should remember to use the Tape as a model. Before going on to the next frame always play the sound group of the preceding frame. Do not overdo the repetition otherwise boredom will set in. If the students have had some exposure to English or if the unit presents few pronunciation and assimilation problems not all students need repeat. Randomly select students making sure that those students who don't repeat one frame will repeat one of the following frames.

REPETITION: part 2

REPETITION OF THE ENTIRE SKETCH BY DIFFERENT STUDENTS DURING INTERVAL BETWEEN FRAMES ON TAPE.

TRANSFER STAGE = T

T part 1, step 1

Have several students recall the dialog without tape but in order.

T part 1, step 2

Assign roles.

T part 2, step 1

Insufficient exposure to use this technique. Transformation of the variable elements:

T part 2, step 2

Description of pre-selected pictures. (Insufficient exposure to use this technique)

T part 3, step 1

Randomly selected questions about the dialog.

UNIT 1
LESSON PLANS

T part 3,
step 2

Summary of dialog (insufficient exposure ot undertake this phase.

T part 4,
step 1

My name's _____
I'm _____
Where are you going?

T part 4,
step 2

Create a parallel situation with the students. A student riding his bike or car and a squirrel, rabbit or cat runs in front of the vehicle.

- * In choosing student's to repeat, try not to have a predictable system of selection such as using their seating arrangement. The expectation of being called on keeps the student alert. Also unless a student has an excellent pronunciation, it is unwise to have the student next to him imitate his response. The tape should be used as a constant model especially in the beginning when the students are acquainting themselves with a new sound system.

UNIT 1
SUPPLEMENTARY DIALOG
EXPLANATION

SUGGESTED SUBDIVISIONS

A	B
1-9	1-5
10-13	6-9
14-19	10-13
	14-19

1) MY NAME'S JOHN

T My name's John. Point to several students designating that they are to assume the role of John, play tape and have them repeat. If necessary, you can go out of the picture by having students do the same with their names. Don't forget to switch off the projector and to play the tape of the last frame before moving to the next frame.

2) JOHN SWIFT

T Connect frame 2 to one and have several students assume the role of John repeating frames 1 and 2. Opt. Switch off the projector and have students do the same with their own names.

3) WHAT'S YOUR NAME?

T (Point to John pointing) I'm John, what's YOUR name emphasizing your and pointing to the student designated as Betsy. Now assign a student the role of John and have him designate another student as Betsy asking her what her name is. T

4) MY NAME'S BETSY

My name's Betsy.
What's your name? T
My name's Betsy. T

5) I'M BETSY BRADFORD

I'm Betsy Bradford.
What's your name? T
I'm Betsy Bradford.

UNIT 1
SUPPLEMENTARY DIALOG
EXPLANATION

6) YOU'RE JOHN SWIFT

T You're John Swift? (Point to Betsy pointing)
Have several students repeat frames 5 and 6 as declarative statements. I'm Betsy Bradford and you're John Swift. (Point to question mark) That's a question. Show difference between you're John Swift declarative statement and question through intonation. Now, designate a student as Betsy and have her ask another student the question "You're John Swift?" T

7) YES, I'M JOHN SWIFT

Yes, I'm John Swift.
Have several students pose question of frame 6 and others answer frame 7.
Now, go back and review 1-7.

If necessary, you can switch off the projector and begin by giving your name: My name's Eric, Eric Wright, What's your name? I'm Eric Wright, You're Sandy Green? Have as many students as possible go through the same question and answer sequence.

8) HE'S JOHN SWIFT

T He's John Swift (point to hand pointing) T Who's he? T
He's John Swift T
Opt. You can go outside of the picture pointing to male students saying: He's X

UNIT 1
SUPPLEMENTARY DIALOG
EXPLANATION

9) AND SHE'S BETSY BRAD-
FORD

T the same as above. She's Betsy Brad-
ford AND (emphasize and)
Opt. For further explanation of the con-
junction and, you can switch off the pro-
jector and point to two students giving
their names: Jean and Bill or She's Jean
and he's Bill.

10) IS THAT YOUR DOG?

T is that your dog? (Point to dog) Say dog.
That's a dog. Have several students re-
peat. What's that? T That's a dog.
I'm John, you're Betsy. Is that YOUR
dog? (Pointing to Betsy when you say
your) Assign roles of John and Betsy to
students and have them pose the question.
ANSWER T

11) NO, THAT'S NOT MY
DOG.

No, that's not my dog.
(Point to X) Say no and point to dog.
"THAT'S (Point to cross again) NOT (Point
to yourself) my dog. If you have an
electric pointer illuminate the gestures
in the picture by pointing to the cross
and then to Betsy who is saying "That's
not my dog."
Using frames 10 and 11 assign students
the roles of Betsy and John and have them
ask the question and give the answer, you
should play the tape when necessary (if
a student is having a problem)

*NOTE THE X SHOULD NOW BE ESTABLISHED AS A SYMBOL OF THE NEGATIVE -
NO OR NOT, ETC.

UNIT 1
SUPPLEMENTARY DIALOG
EXPLANATION

- 12) IS HE HURT? T (Point to the dog's hurt paw) Is he hurt? Is the dog hurt?
T Is he hurt? T
- 13) YES, HE IS Yes, he is.
Is the dog hurt? T
Yes, he is
- 14) WHERE ARE YOU GOING BETSY? T (Point to Betsy in car) Betsy is going - - - show doubt New York, Washington, WHERE???
(Point to question) What's that?
That's a question.
Who's speaking?
John is. O.K. John, ask the question.
T Where are you going Betsy?
- 15) I'M GOING HOME. (Point to Betsy's house) What's that?
That's home.
Yes, that's Betsy's home.
Where's Betsy? (Point to Betsy in car).
Is she home(point to home)?
No, T She's going home.
- 16) WHERE'S THAT? T Where's that? Here, there, there (point to balloons)?
- 17) SWARTHMORE T Swarthmore
Name some local small towns.
Opt. You might want to say that Swarthmore is a small town.
- 18) WHAT STREET? T (point to street) This street? or (point to other street) or that street? T What street? T

UNIT 1
SUPPLEMENTARY DIALOG
EXPLANATION

19) WALNUT LANE

Walnut Lane (give the names of several
streets in the vicinity.)
What street? T
Walnut Lane

REPETITION: ASSIMILATION OF DIALOG AND CORRECTION OF PRONUNCIATION
ERRORS

UNIT 1
SUPPLEMENTARY DIALOG
TRANSFER STAGE

PART I, STEP 1 (NO TAPE)
PART I, STEP 2 (NO TAPE)

HAVE STUDENTS RECALL THE DIALOG IN ORDER.
ASSIGN ROLES, HAVE STUDENTS ACT OUT THE
DIALOG. THEY CAN STAND UP AND DO IT IN
FRONT OF THE CHARACTERS ON THE SCREEN AS
YOU TURN THE FILMSTRIP. ENCOURAGE THEM
TO USE GESTURES, FACIAL EXPRESSIONS, AND
INTONATIONS.
WHEN YOU ASSIGN THE ROLES, DON'T FORGET
TO ASSIGN PROMPTERS FOR EACH ROLE.

PART II, STEP 1 (NO TAPE) (MECHANIZATION OF GRAMMAR) STRUCTURES

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENT</u>
1) MY NAME'S JOHN	What's your name? Is your name John?	My name's John. Yes, my name's John.
2) JOHN SWIFT	Is your name John Swift? Is your name John? What's your last name?	Yes, my name's John Swift. Yes, my name's John. My last name's Swift.
3. & 4) WHAT'S YOUR NAME?	What's your name? What's your last name?	My name's Betsy. My last name's Bradford.
5) I'M BETSY BRAD- FORD	Who are you? Are you Betsy Bradford? Is she Betsy Bradford? Who's she?	I'm Betsy Bradford. Yes, I am. Yes, she is. She's Betsy Bradford.
6) YOU'RE JOHN SWIFT	You're John Swift? Who are you? Who is he? Is he John Swift? You're John Swift?	Yes, I am. I'm John Swift. He's John Swift. Yes, he is. Yes, I am.

UNIT I
SUPPLEMENTARY DIALOG
TRANSFER STAGE

FRAMES

TEACHER

STUDENTS

7) YES, I'M JOHN
SWIFT

Yes, I'm John Swift.
You are?
Who are you?
Is he John Swift?
Who is he?

Yes, I am.
I'm John Swift.
Yes, he is.
He's John Swift.

TRANSFER PART II, STEP 1 (MECHANIZATION OF GRAMMAR) STRUCTURES

8) HE'S JOHN
SWIFT

Is he John Swift?
Are you John Swift?
Am I John Swift?
Who am I?
Who is he?

Yes, he is.
Yes, I am.
Yes, you are.
You're John Swift.
He's John Swift.

9) AND SHE'S
BETSY BRAD-
FORD

Who is she?
She is?
Are you Betsy Brad-
ford?
Am I Betsy Bradford?
Who is she?
Student X, ask who she
is.
Who is she?
Who are you?

She's Betsy Bradford.
Yes, she is.
Yes, I am.

No, she's Betsy Bradford.
She's Betsy Bradford.

She's Betsy Bradford.
I'm Betsy Bradford.

10 & 11) IS THAT
YOUR DOG?

Is that your dog?
Isn't he your dog?
Whose dog is he?
Is that my dog?

No, that's not my dog.
No, he isn't my dog.
I don't know.
No, that's not your dog.
No, that isn't your dog.

UNIT I
 SUPPLEMENTARY DIALOG
 TRANSFER PART II, STEP 1

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
12) IS HE HURT?	Is the dog hurt?	
13) YES HE IS.	Is he hurt? Who's hurt?	Yes, he is. The dog is.
14) WHERE ARE YOU GOING, BETSY?	Where are you going, Betsy? Where is Betsy going?	I'm going home. Betsy's going home. She's going home.
15) I'M GOING HOME.		
16) WHERE'S THAT?	Where's that?	Swarthmore.
17) SWARTHMORE		
18) WHAT STREET	What street?	Walnut Lane.
19) WALNUT LANE		

TRANSFER PART II, STEP 2

DESCRIPTION OF PRESELECTED PICTURES. SUGGESTED PICTURES:

- 10 In this picture the poor dog is hurt in the street.
- 15 Betsy's going home. *Betsy's home is in Swarthmore on Walnut Lane.

* The introduction of in and on might confuse the students at this early stage of the course. Consequently, use discretion in introducing new vocabulary. If your students have had prior knowledge of English, the new sound system will not present a problem and the addition of new words will stimulate their interest. On the other hand, if Unit 1 is practically their first exposure to English, getting used to the unfamiliar sounds and structures will be a problem in itself and should

UNIT 1
SUPPLEMENTARY DIALOG
TRANSFER STAGE

TRANSFER PART II, STEP 2

be dealt with little by little. Minimize error by presenting simple forms with constant repetition of those forms until they are assimilated. The key to success, especially in the beginning, is to generate the students interest through situations and real communication.

TRANSFER PART III (WITHOUT TAPE AND FILMSTRIP)

PART III
STEP 1

QUESTIONS ABOUT THE DIALOG, STORY, CHARACTERS RANDOMLY ASKED TO INSURE THE STUDENTS ABILITY TO RESPOND TO A QUESTION CORRECTLY WITHOUT THE HELP OF SEQUENCING OR THE DIALOG ORDER.

- | | |
|--------------------------------|-----------------------------------|
| - Is the dog hurt? | Yes, he is. |
| - Where is Betsy going? | She's going to Swarthmore (home). |
| - What's John's last name? | John's last name is Swift. |
| - And Betsy's? | Bradford. |
| - What street is Betsy's home? | Walnut Lane. |
| - Is Betsy hurt? | No. |
| - Is John going home? | Yes/No/ I don't know. |
| - Is John hurt? | No, he's not hurt. |

STEP 2 BRIEF SUMMARY OF THE DIALOG.

- In the first lessons you will have to solicit answers which will summarize the main points. Later, the students should be developing skills to analyze, synthesize, and generate new utterances gradually leading them to develop a literary style with the addition of adjectives, adverbs and conjunctions.* You will lead the students from direct quotations to indirect discourse where appropriate.

*. The objective of this step is to develop a narrative style.

UNIT I
SUPPLEMENTARY DIALOG
TRANSFER STAGE
PART III, STEP 2 BRIEF SUMMARY OF THE DIALOG

Unit I does not provide enough (vocabulary) to summarize so this step will be omitted until a forthcoming unit. (Unless of course your students have had a considerable exposure to English prior).

PART IV TOTAL TRANSFER TO STUDENTS LIVES. (NO TAPE NO FILMSTRIP)
STEP 1 QUESTIONS ABOUT THE STUDENTS OR RELATED TO THEIR LIVES
USING THE STRUCTURES AND VOCABULARY OF THE UNIT/DIALOG

- What's your name?
- Where are you going after English class?
- Who's she? (point to student)
- What's my name?
- Who's that? (point to a student)
- Point to a student and say Is Betsy your name?
- What's my last name?
- Who's the President of the U.S.?
- Who's the teacher?

STEP 2 PARALLEL SITUATION - STUDENTS WILL GO THROUGH A DIALOG OR
CONTRIVED SITUATION WHICH IS COMPARABLE
TO THAT OF THE DIALOG.

- Boy meets girl, says hello and introduces himself.

UNIT 2 LESSON PLAN

UNIT 2
BASIC DIALOG
EXPLANATION STAGE

SUGGESTED SUBDIVISIONS: 1-7
8-14
15-22

PART I

PRESENTATION: SHOW THE FIRST PICTURE WITHOUT PLAYING THE TAPE. ASK THE STUDENTS ABOUT IT.

TEACHER

STUDENTS

STEP 1

-Who's that?
-Where is he?
-Is he speaking?
-Where's Betsy?

That's John.
He's home.
No, he's not.
She's home.

STEP 2

NOW PRESENT THE ENTIRE DIALOG WITH THE ACCOMPANYING TAPE. AS YOU REWIND, ASK THE STUDENTS QUESTIONS ABOUT THE DIALOG. THE GENERAL QUESTIONS ARE: WHO, WHERE AND WHAT IS HAPPENING.

-Where is John?
-Where is Betsy?
-Is John speaking to Betsy?
-Now's the dog?

STEP 3

PRESENT THE FIRST SUBDIVISION OF THE DIALOG AND THEN RETURN TO THE FIRST FRAME TO BEGIN THE EXPLANATION STAGE.

EXPLANATION STAGE

STEP 1 LEAD THE STUDENTS TO COMPREHEND THE SOUND GROUPS BY BREAKING THEM DOWN INTO THEIR COMPONENT PARTS AND ISOLATING EACH WORD.

FRAMES

TEACHER

STUDENTS

1) BRADFORD, OH
HERE IT IS.

T What's Bradford?
T Where is it?
The OH can be explained
through facial ex-
pression and intonation.
Show surprise!

That's Betsy's name.
Here it is.

2) KI3-9562

T Explain each number
and letter.
What's the Bradford's
number?
What's Betsy's (tele-
phone) number?

KI3-9562

KI3-9562,

3) HELLO BETSY?

T Hello Betsy? (Point
to student) You're
John, speak to Betsy.
T (indicate rising in-
tonation)

4) NO, THIS IS
MRS. BRADFORD

T No, this is Mrs. Brad-
ford. That (Point to
Mrs. Bradford) Is that
Betsy?
(Point to student)
You're John. Go back
to frame 3.

No, That's Mrs. Brad-
ford.

Hello, Betsy? T
No, this is Mrs.
Bradford.

UNIT 2
BASIC DIALOG
EXPLANATION STAGE

FRAMES

TEACHER

STUDENTS

- | | | |
|--|---|---|
| 5) OH, MAY I SPEAK
TO BETSY PLEASE? | T May I speak to Betsy
please? John, speak
to Mrs. Bradford. T
Teach this frame as a
global acquisition. The
OH can be explained
through intonation
and facial expression.
John is surprised that it
is not Betsy on the other
end of the line. | May I speak to Betsy
please? |
| 6) JUST A MOMENT
PLEASE | T Just a moment please.
Explain in the situation,
treat as a global ex-
pression - meaning: "wait,"
a gesture with the hand
is appropriate.
Mrs. Bradford- (to a stu-
dent) | T Just a moment please. |
| 7) BETSY!
TELEPHONE! | Who's that? (Point to
Mrs. Bradford)
Yes, but whom does John
want to speak to?
You're Mrs. Bradford,
call Betsy. T
(Point to telephone)
What's that? | T Betsy! Telephone!
That's Mrs. Bradford.

Betsy.

Betsy.

That's the telephone. |
| 8) HELLO | You're Betsy, here's the
telephone, T | T Hello!

Hello! |

UNIT 2
BASIC DIALOG
EXPLANATION STAGE

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
9) BETSY, THIS IS JOHN SWIFT.	T Betsy, this is John Swift. You're John, speak to Betsy. T	Betsy, this is John Swift.
10) OH, HI!	T Oh, Hi! You're Betsy, say Hi to John,	T Oh hi!
11) HOW ARE YOU?	Treat this expression globally. Explain it in the situation. If you think the meaning of "How are you" is not clearly understood, then switch-off the projector light and go around the room shaking hands with the students and asking how they are.	
12) FINE, THANKS	Look at Betsy. How is she? Yes, she's fine.	T Fine, thanks. T Fine.
13) HOW'S THE DOG?	T (Point to the dog) How's the dog? You're John, ask Betsy.	T How's the dog?
14) HE'S BETTER	(Point to the dog smiling) The dog's hurt but he's better now.	T He's better.

UNIT 2
BASIC DIALOG
EXPLANATION STAGE

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
15) COME OVER AND SEE RUSTY	T Come over and see Rusty. Show frame 15b and ask what the dog's name is. Go back to frame 15a (Point to John leaving his house in the balloon) John's coming over. You're Betsy, tell John to come over and see Rusty.	Rusty. T Come over and see Rusty.
16) WHEN	T When (Point to ques- tion marks on the days)	
17) TOMORROW	T Tomorrow (Point to tomorrow's date on cal- endar) Now, switch off the projector and write today's date on the board and say today then write tomorrow's date and ask what it is. What is this? T	Tomorrow.
18) AT 4 O'CLOCK	T At 4 o'clock (Point to 4 o'clock) What time is it? T At what time is John coming? T At what time? T	It's 4 o'clock. At 4 o'clock. At 4 o'clock

UNIT 2
BASIC DIALOG
EXPLANATION STAGE

FRAMES

TEACHER

STUDENTS

19) GOOD, THEN I'LL
SEE YOU TOMORROW.

T Good, then I'll see
you tomorrow.
When will John see Betsy? Tomorrow.

T
I'm John, you're Betsy
(point to yourself and
say) I'll see -(point
to your eyes,) you -
(Point to Betsy)
(Point to today's date)
That's today
(Point to tomorrow's
date) What's that? T
(Point to balloon)
That's tomorrow, John is
seeing Betsy, so John
will see Betsy to-
morrow.

That's tomorrow.

I'm Betsy, you're John T I'll see you tomorrow.
Go back to frame 18.

20) FINE, GOOD-BYE
JOHN

T Fine, good-bye John.

21) GOOD-BYE BETSY

T Good-bye Betsy.

UNIT 2
BASIC DIALOG
STAGE III
REPETITION

REPETITION:

Follow the same procedures as in Unit 1.

STAGE IV

TRANSFER

Part I

Step 1

HAVE STUDENTS RECALL THE DIALOG IN ORDER.

Step 2

ASSIGN ROLES TO STUDENTS AND HAVE THEM ACT OUT THE ENTIRE DIALOG.

Depending on the age of your students, you could have them standing up in front of the room acting out the dialog as though they were putting on a performance or a play. Prompter: each actor can have a prompter to supply forgotten lines or missed cues.

Part II

Step 1

FRAMES

TEACHER

STUDENTS

- 1) BRADFORD-BRADFORD-
BRADFORD, OH HERE
IT IS KI3-9562.

Where's the Bradford's
telephone number?
Is the Bradford's
number there?

Here it is.

No, it's here.

- 2) K-I-3-9-5-6-2

What is it?
What's KI3-9562?

It's KI3-9562.
The Bradford's tele-
phone number.

UNIT 2
BASIC DIALOG
STAGE IV

Part II
Step 1

FRAMES

TEACHER

STUDENTS

- | | | |
|-------------------------------------|--|--|
| 2) | (Point to telephone number) Betsy what's that? | That's my telephone number. |
| 3) HELLO BETSY? | John, say hello to Betsy. | Hello Betsy! |
| 4) NO, THIS IS MRS. BRADFORD. | | No, this is Mrs. Bradford. |
| 5) OH, MAY I SPEAK TO BETSY, PLEASE | Is that Betsy?
Who is it?
Is that Mrs. Bradford? | No, this is Mrs. Bradford.
This is Mrs. Bradford.
Yes, this is Mrs. Bradford. |
| 6) JUST A MOMENT PLEASE. | John, with whom do you want to speak? | May I speak to Betsy please?
Yes, you may. |
| 7) BETSY! TELEPHONE! | | Just a moment please. |
| 8) HELLO! | Betsy, say hello. | Hello! |
| 9) BETSY, THIS IS JOHN SWIFT. | John
Who is it?
Is that John Swift? | Betsy, this is John Swift.
This is John Swift.
Yes, this is John Swift/Yes, it is. |

UNIT 2
BASIC DIALOG
TRANSFER PART II, Step 1

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
10) OH, HI!	Betsy	Oh hi!
11 & 12) HOW ARE YOU? FINE, THANKS.	How are you, Betsy? How is Betsy? I'm Betsy, how am I?	Fine, thanks. She's fine. You're fine.
13 & 14) HOW'S THE DOG? HE'S BETTER.	How's the dog? How is Rusty?	He's better. He's better.
15) COME OVER AND SEE RUSTY.	Betsy, tell John to come over and see Rusty. What's the dog's name? What is Betsy saying to John?	Come over and see Rusty. Rusty. Come over and see Rusty.
16) WHEN?	John, ask Betsy when.	When?
17) TOMORROW?	Betsy	Tomorrow
18) AT 4 O'CLOCK?	At what time?	At 4 o'clock.
19) GOOD, THEN I'LL SEE YOU TOMORROW.	Good then... John Will John see Betsy to- morrow? Will you see Betsy to- morrow?	I'll see you tomorrow Good then I'll see you tomorrow. Yes. Yes, I'll see Betsy tomorrow.
20) AT 4 O'CLOCK	At what time will John see Betsy?	at 4 o'clock.

UNIT 2
BASIC DIALOG
TRANSFER, PART II

FRAMES

TEACHER

STUDENTS

21) FINE, GOOD-
BYE JOHN.

Betsy, say good-bye
to John.

Good-bye John.

22) GOOD-BYE BETSY.

John, say good-bye
to Betsy.

Good-bye Betsy.

PART II
Step 2

DESCRIPTION OF PRESELECTED PICTURES

1 and 2

- 1 (Point to telephone book) Is that a telephone? No, that's a book.
John is pointing to the Bradford's phone number in the phone book.
- 2 John is calling Betsy. He is dialing the Bradford's phone number.
- 7 Mrs. Bradford answers the telephone and tells John to wait just a
moment. Now she is calling Betsy to come to the telephone.

TRANSFER

PART III

Step 1

RANDOMLY SELECTED QUESTIONS ABOUT THE DIALOG.

- What's Betsy's phone number?
- Is it in the phone book?
- At what time will John see Betsy?
- How's Rusty?

UNIT 2
BASIC DIALOG

TRANSFER
PART III

Step 2

BRIEF SUMMARY OF THE DIALOG

In the beginning you will have to elicit a summary from the students by asking questions. After Units 5 or 6 the students should be able to summarize without your assisting them. Such questions as Who is in the story? Where are they? What are they doing? establish the context of the dialog.

UNIT 2
SUPPLEMENTARY DIALOG
STAGES 1 & 2

SUGGESTED SUBDIVISIONS:

a) 1-7	b) 1-7	c) 1-7
8-10	8-13	8-10
11-13	14-21	11-13
14-21		
		d) 14-15
		16-21

PRESENTATION STAGE
PART I

PRESENT THE ENTIRE DIALOG ALONG WITH THE ACCOMPANYING TAPE WHILE REWINDING THE TAPE AND THE FILMSTRIP (KEEP THE PROJECTOR LIGHT SWITCHED OFF) ASK THE STUDENTS SOME QUESTIONS ABOUT WHAT THEY SAW.

- Who is in the story?
- What are they doing?
- Where are they?
- Who is Mrs. Hunt?
- Who's Sally?
- How is she?

PART II
PRESENTATION OF THE FIRST SUBDIVISION

EXPLANATION STAGE
PART I

FRAMES

1) HELLO, IS THAT
JIMMY?

TEACHER

(Point to Mrs. Hunt)
Who's that?
T (Point to Mrs. Hunt's
mouth) Who's speaking?
(Point to question
mark) What's that?
To whom is Mrs. Hunt
speaking?
Show frame 2 and now
return to 1. (Point to
students) Mrs. Hunt and
Jimmy. T

STUDENTS

That's Mrs. Hunt.
Mrs. Hunt is.
That's a question.
To Jimmy.

UNIT 2
SUPPLEMENTARY DIALOG

EXPLANATION STAGE
PART I

FRAMES

TEACHER

STUDENTS

2) YES

Jimmy T

T Yes

3) JIMMY, THIS IS
MRS. HUNT.

(Point to Mrs. Hunt)
Who's this? T
(Point to student)
You're Mrs. Hunt, speak
to Jimmy. T

This is Mrs. Hunt.

Jimmy, this is Mrs.
Hunt.

4) YOUR NEIGHBOR

(Point to Mrs. Hunt)
Who's that?
(Point to Jimmy)
Who's that?
(Point to telephone line
and houses) Mrs. Hunt
is Jimmy's ...?
I'm Mrs. Hunt, (Point to
student) You're Jimmy.
I'm... T
You're Mrs. Hunt, I'm
Jimmy. Who are you?

That's Mrs. Hunt.

That's Jimmy.

Neighbor.

Your neighbor.

Your neighbor.

5) IS YOUR MOTHER
HOME?

(Point to Mrs. Bradford)
Who's that?
Who is Mrs. Bradford? T
I'm Jimmy, (Point to my
mother) Who's she?
(Point to the Bradford's
home) What's that?

That's Mrs. Bradford.
Jimmy's mother.

Your mother.

That's home/the
Bradford's home.

UNIT 2
 SUPPLEMENTARY DIALOG
 STAGES 1 & 2
 EXPLANATION STAGE
 PART I

FRAMES

TEACHER

STUDENTS

- | | | |
|--|--|--|
| 5) | (Point to question mark)
What's that?
Is Mrs. Bradford home? T
You're Mrs. Hunt, ask
Jimmy. T | That's a question.
Yes, she is.
Is your mother home? |
| 6) YES, SHE IS. | Jimmy T | Yes, she is. |
| 7) MOTHER, OUR
NEIGHBOR, MRS.
HUNT IS ON THE
PHONE. | (Point to Jimmy) Who's
that?
Jimmy's calling. You're
Jimmy, call your Mother.
T Mother. I'm Mrs. Brad-
ford, you're Jimmy. Who
is Mrs. Hunt? Jimmy...
(Point to phone) What's
that?
Where's Mrs. Hunt? T

Jimmy, who's on the
telephone? | That's Jimmy.

T Mother.

Our neighbor.

That's the phone.

She's on the phone/
on the phone.
Our neighbor, Mrs.
Hunt, is on the phone. |
| 8) HELLO, MRS.
HUNT? | (Point to Mrs. Bradford)
Who's that?
To whom is she speaking?

You're Mrs. Bradford,
speak to Mrs. Hunt. | That's Mrs. Bradford.
T to Mrs. Hunt/Mrs.
Hunt.
T Hello Mrs. Hunt? |

UNIT 2
SUPPLEMENTARY DIALOG
STAGES 1 & 2
EXPLANATION STAGE
PART I

FRAMES

TEACHER

STUDENTS

9) OH PLEASE CALL
ME RUTH

(Point to Mrs. Hunt)
Who's that?

T That's Mrs. Hunt/
Ruth.
T Ruth.

What's Mrs. Hunt's first
name?

I'm Mrs. Hunt, please
call me Ruth. (Use
gesture and facial ex-
pression to explain:
"please call me"
You're Mrs. Hunt...

T Please call me
Ruth.

10) O.K. AND I'M
PEGGY.

(Point to Mrs. Bradford)
Who's that?

T That's Mrs. Brad-
ford.
T Peggy.
T Yes, I'm Peggy.
T O.K.

What's her first name?
You're Peggy?
Peggy, call Mrs. Hunt
Ruth.

(Point to Mrs. Hunt
frame 9) She's Ruth and
(Point to Mrs. Bradford)
She's Peggy.

UNIT 2
 SUPPLEMENTARY DIALOG
 STAGES 1 & 2
 EXPLANATION STAGE
 PART I

THE FUNCTION OF THE CONJUNCTION AND CAN BE ILLUSTRATED IN MANY WAYS USING BOTH THE DIALOG AND SITUATIONS OUTSIDE THE DIALOG OR IN THE CLASSROOM.

FRAMES

TEACHER

STUDENTS

11) PEGGY, HOW IS
 YOUR LITTLE
 DAUGHTER?

(Point to Betsy) Who's
 that? Who's Betsy?
 (Point to relationship
 mother-daughter)
 Little daughter??? Is
 Betsy little? (gesture
 little with hands)
 Who's that? (Point to
 Sally)

Who's Sally?

And Betsy?

Sally's Mrs. Bradford's
 little daughter. (Show
 difference between Sally's
 and Betsy's size.) I'm
 Peggy, who's Sally?
 How is Sally?

That's Betsy.
 T Mrs. Bradford's
 daughter.

T Mrs. Bradford's
 little daughter.

That's Sally/that's
 Mrs. Bradford's little
 daughter.

T Mrs. Bradford's
 daughter.
 She's Mrs. Bradford's
 daughter too.

T Your little daughter.
 T How's your little daugh-
 ter?

12) HER NAME IS
 SALLY, ISN'T
 IT?

What's your daughter's
 name?
 Isn't it?
 (Point to Sally) T
 What's her name?

T Her name is Sally.

Yes, it is.

T Her name is Sally,
 isn't it?

UNIT 2
 SUPPLEMENTARY DIALOG
 STAGES 1 & 2
 EXPLANATION STAGE
 PART I

FRAMES

TEACHER

STUDENTS

13) YES, IT IS

Mrs. Bradford

Yes, it is.

14) POOR SALLY
 HAS A BROKEN
 FOOT.

Who's that?
 (Point to Sally's left
 foot) What's that?
 (IF THE STUDENT SAYS
 BROKEN, GESTURE NO AND
 SHOW SALLY'S BROKEN FOOT)
 Is it broken?
 (Point to other foot)
 Is this foot broken?
 So Sally has a broken
 foot?

T That's Sally.

That's a foot. T

No, it's not.

Yes, it's broken. T
 Yes, poor Sally has a
 broken foot.

15) SHE'S WALKING
 WITH A CAST.

What is Sally doing
 here?
 (Point to cast) What's
 that?
 So, Sally is walking...
 WITH?
 (Point to student)
 With what?
 What is Sally doing?

 Why? return to picture 14
 She has a broken foot so
 she's walking with a
 cast.

T She's walking.

T That's a cast.

T a cast.

T a cast.
 She's walking with a
 cast.
 She has a broken foot.

UNIT 2
SUPPLEMENTARY DIALOG
STAGE II
EXPLANATION STAGE

FRAMES

TEACHER

STUDENTS

- 16) IS SHE BETTER? (Point to question mark and beams) Is Sally better?
- 17) OH YES Mrs. Bradford/Peggy Go back to pictures 14 and 15 pointing to Sally and her expression of discontentment. Poor Sally has a broken foot, she is not happy, show picture 16 here she is better.
- 18) WELL, I'M GLAD (TO HEAR THAT) (Point to beams around Mrs. Hunt's head.) How is Mrs. Hunt? Mrs. Hunt, how are you? T Mrs. Hunt is glad. T She's glad. T I'm glad.
- 19) THANK YOU RUTH
- 20) OH YOU'RE WELCOME PEGGY This expression should be taught as part of a classroom dialog along with thank you. However, you should check for comprehension.
- 21) GOOD-BYE

REPETITION STAGE - SEE INSTRUCTIONS FROM BASIC DIALOG UNIT 1 AND ON PHONETIC CORRECTION. SEE BASIC DIALOG FOR PROCEDURES AND STRATEGIES.

UNIT 2
 SUPPLEMENTARY DIALOG
 TRANSFER STAGE
 PART II
 STEP 1

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
1 & 2) HELLO, IS THAT JIMMY?	Hello, is that Jimmy?	Yes, this is Jimmy.
3) JIMMY, THIS IS MRS. HUNT,	Who's that? Is that Mrs. Hunt?	This is Mrs. Hunt. Yes, this is Mrs. Hunt.
4) YOUR NEIGHBOR	I'm Jimmy, who is Mrs. Hunt? I'm Mrs. Hunt, am I the Bradford's neighbor?	She's your neighbor. Yes, you're their neighbor.
5 & 6) IS YOUR MOTHER HOME? YES, SHE IS.	Is your mother home Jimmy? Is Jimmy's mother home? Where is she?	Yes, she is. Yes, she is. She's home.
7) MOTHER! OUR NEIGHBOR MRS. HUNT IS ON THE PHONE!	Jimmy call your mother. Tell your mother Mrs. Hunt is on the phone. Who's Mrs. Hunt? Jimmy? *Jimmy, call your mother and tell her that your neighbor, Mrs. Hunt is on the phone.	Mother. Mother, Mrs. Hunt is on the phone. She's our neighbor Mother.

DIFFICULT - Only use for more advanced students

UNIT 2
SUPPLEMENTARY DIALOG
TRANSFER STAGE

FRAMES

TEACHER

STUDENTS

8, 9 & 10) HELLO
MRS. HUNT
OH PLEASE
CALL ME RUTH.
O.K. AND I'M
PEGGY.

Hello Mrs. Hunt?

This is Mrs. Bradford,
please call me Peggy.

Are you Mrs. Hunt?

Yes, this is Mrs. Hunt,
please call me Ruth.

Yes, please call me
Ruth.
Yes, I am.

11) PEGGY, HOW IS
YOUR LITTLE
DAUGHTER?

Who is Sally?

Sally's my daughter.
Who is Sally?
Is Sally Mrs. Bradford's
daughter?
How is your little
daughter Peggy?

She's Mrs. Bradford's/
Peggy's little daughter.

She's your daughter.
Yes, she's her daughter.

She's better.

12 & 13) HER NAME IS
SALLY ISN't
IT?

What's your daughter's
name?
Her name is Sally, isn't
it?
Isn't her name Sally?

Her name is Sally.
It's Sally.
Yes, it is.

Yes, it is.

14) POOR SALLY HAS
A BROKEN FOOT.

How is Sally?

Poor Sally has a
broken foot.

15) SHE'S WALKING
WITH A CAST

What is she doing here?
Sally, are you walking?
What are you doing Sally?
What's Sally doing?
With what?
So, what is Sally doing?

She's walking.
Yes, I am.
I'm walking.
She's walking.
With a cast.
She's walking with
a cast.

UNIT 2
SUPPLEMENTARY DIALOG
TRANSFER STAGE

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
16 & 17) IS SHE BET- TER? OH YES.	Is she better? Sally, are you better? How is Sally? Ask Sally how she is. Is Sally better?	Yes, she is. Yes, I am. She's better. Sally how are you? Oh, I'm better. Yes, she is.
18) WELL, I'M GLAD	What does Mrs. Hunt say? Is Mrs. Hunt glad? Are you glad that Sally's better?	She says: "I'm glad." Yes, she's glad. Yes, I am.
19 & 20) THANK YOU RUTH. OH YOU'RE WELCOME PEGGY.	Thank you Ruth!	You're welcome Peggy.
21 & 22) GOOD - BYE! GOOD - BYE!	Good-bye	good-bye

PART II DESCRIPTION OF PRE-SELECTED PICTURES: SUGGESTED PICTURES: 4,
14, 15.
Step 2

4 - Mrs. Hunt is home. She is calling her neighbor Mrs. Bradford on the
phone. Jimmy answers the phone. (Jimmy picks up the phone and says
hello)

14- Sally is sitting down. She isn't happy: she has a broken foot and
a cast on her foot.

15- Sally is better now. She is walking with the cast on her broken foot.

UNIT 2
SUPPLEMENTARY DIALOG
TRANSFER STAGE
PART III
STEP 1

-QUESTIONS ABOUT THE DIALOG (CONTENT QUESTIONS ASKED RANDOMLY)

- Why does Sally have a cast?
- Who is Mrs. Hunt?
- Who answers the telephone at the Bradford's?
- Who is Peggy?
- Who is Sally?
- Is Sally better?
- What's Mrs. Hunt's first name?
- Is Mrs. Hunt a good neighbor? Why?

QUESTIONS SHOULD BE SELECTED CAUTIOUSLY. REMEMBER ONLY THOSE WHICH YOU ARE CERTAIN THAT YOUR STUDENTS CAN ANSWER. YOUR STUDENT'S SUCCESS IS THE KEY TO YOUR SUCCESS AS A TEACHER, AND IT IS UP TO YOU TO KNOW THE LEVEL OF YOUR STUDENTS. SOME DIFFICULT QUESTIONS SERVE AS AN INDICATION OF YOUR STUDENTS ABILITY AND LEVEL. HOWEVER, DO NOT INUNDATE YOUR STUDENTS WITH NEW WORDS AND STRUCTURES WHEN THEY ARE HAVING TROUBLE TO LEARN THE LESSON.

UNIT 2
EPILOGUE
STAGE 1
EXPLANATION

SUGGESTED SUB-DIVISIONS:

1-2	5-6
3-4	7-11

PRESENTATION
STEP 1

PRESENT THE ENTIRE EPILOGUE TWICE SYNCHRONIZED WITH THE TAPE. AS YOU ARE REWINDING, ASK SOME CONTENT QUESTIONS.

Who's the Bradford's neighbor?
Who's Betsy?
Where do the Hunt's live?

STEP 2

PRESENT SUB-DIVISION 1

UNIT 2
EPILOGUE

SUGGESTED SUBDIVISIONS:

1-2	1-4
3-4	5-6
5-6	7-11
7-11	

DIALOG

- 1 Commentator: That's Mrs. Bradford, Sally's Mother
- 2 Commentator: And that's Jimmy, her son.
- 3 Commentator: Sally's Mrs. Bradford's daughter.
- 4 Commentator: and Betsy's her daughter too.
- 5 Commentator: Sally has a cast.
- 6 Commentator: She has a broken foot.
- 7 Commentator: Mrs. Hunt lives across the street.
- 8 Commentator: Oh! So she's the Bradford's neighbor?
- 9 Commentator: Yes, she's their neighbor.
- 10 Commentator: The Hunts live across the street
- 11 Commentator: from the Bradfords.

- PRESENTATION:
- PRESENT THE ENTIRE DIALOG ALONG WITH THE ACCOMPANYING TAPE. WHEN YOU REACH THE END OF THE FILMSTRIP, SWITCH OFF THE PROJECTOR LIGHT TO REWIND OR PUT YOUR HAND OVER THE LIGHT SO THAT THE IMAGES DO NOT APPEAR ON THE SCREEN.
 - AS YOU REWIND BOTH THE TAPE AND THE FILMSTRIP, ASK SEVERAL QUESTIONS ABOUT THE DIALOG:

Who's Sally?
Who's Jimmy?
Who are the Hunts?
Who is Betsy?

UNIT 2
EPILOGUE

- PRESENTATION: - PRESENT THE FIRST SUBDIVISION ALONG WITH THE ACCOMPANYING TAPE.
- GO BACK TO FRAME 1 AND BEGIN TO ISOLATE AND EXPLAIN THE INDIVIDUAL WORDS.

EXPLANATION:

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
1) THAT'S MRS. BRADFORD, SALLY'S MOTHER.	T (Point to Sally) Who's that? (Point to Mrs. Bradford) Who's that? T Who's Mrs. Bradford? T So, who's that?	That's Sally. That's Mrs. Bradford. That's Sally's mother. Sally's mother. That's Mrs. Bradford, Sally's mother. T
2) AND THAT'S JIMMY, HER SON.	T (Point to Jimmy) Who's that? T (Point to Mrs. Bradford) Who's that? T (Point to Jimmy) Who's that? T Who's Jimmy? T Whose son? T (Whose son is he? So, who's that? T	That's Jimmy. That's Mrs. Bradford. That's Jimmy. He's her son. Her son. Mrs. Bradford's son. That's Jimmy, her son.
3) SALLY'S MRS. BRADFORD'S DAUGHTER	T (Point to Mrs. Bradford) Who's that? (Point to Sally) Who's that? Who's Sally?	That's Mrs. Bradford. T That's Sally. T T Sally's Mrs. Bradford's daughter. T

UNIT 2
EPILOGUE
EXPLANATION

FRAMES

TEACHER

STUDENTS

4) AND BETSY'S HER
DAUGHTER TOO.

T (Point to Betsy)
Who's that?
Who's Betsy?

Whose daughter is she?

Is Sally Mrs. Bradford's
daughter?
And Betsy, is she Mrs.
Bradford's daughter? T

T That's Betsy.
T Betsy's her daugh-
ter.
She's Mrs. Bradford's
daughter.
Yes, she is.

Yes, she's her daugh-
ter too.

5) SALLY HAS A CAST

T (Point to cast)
What's that? T
So T Sally...

That's a cast.
Sally has a cast. T

6) SHE HAS A
BROKEN FOOT

T (Point to foot)
What's that?
Whose foot is it?/Whose
foot?
(Point to broken part)
How is Sally's foot?
Yes, Sally's foot is
broken.
Is Sally's foot broken?
So, Sally has

That's a foot.
Sally's foot. It's
Sally's foot.

T Broken.

Yes, it's broken.
T a broken foot. T

(GO BACK TO FRAME 5 TO SHOW RELATIONSHIP BETWEEN THE CAST AND THE
BROKEN FOOT) LATER, IN THE TRANSFER STAGE, YOU CAN INTRODUCE BOTH
WHY AND BECAUSE. IF YOUR STUDENTS ARE ADVANCED, SHOW FRAME 5 AND ASK
WHY SALLY HAS A CAST, AND THEN SHOW FRAME 6: "BECAUSE SHE HAS A
BROKEN FOOT."

UNIT 2
EPILOGUE
EXPLANATION

FRAMES

TEACHER

STUDENTS

- | | | |
|--|--|--|
| 7) MRS. HUNT LIVES
ACROSS THE STREET | T Whose house is that?
(Point to Mrs. Hunt's house)
(Point to the Bradford's house) Whose house is that?
(Point to street) What's that?
(Point to arrow) So, Mrs. Hunt lives... Who lives across the street? | T That's Mrs. Hunt's house.

That's the Bradford's house.
That's the street.
That's Walnut Lane.

T across the street. T
T Mrs. Hunt lives across the street. T
or Mrs. Hunt. |
| 8) OH! SO SHE'S THE
BRADFORD' NEIGHBOR? | T (Point to Mr. and Mrs Bradford) Who are they?
(Point to Mrs. Hunt) Who's she?

Who's Mrs. Hunt? (point to relationship)
Oh yes, she lives across the street.
So T (Point to question mark)
Who is Mrs. Hunt?

She's the Bradford's neighbor? | T They're the Bradfords.

That's Mrs. Hunt/she's Mrs. Hunt.
She's the Bradford's neighbor. T

She's the Bradford's neighbor.
T She's the Bradford's neighbor.
T Yes, she's the Bradford's neighbor. |
| 9) YES, SHE'S THEIR
NEIGHBOR. | T Is Mrs. Hunt the Bradford's neighbor? | T Yes, she's their neighbor. |

UNIT 2
EPILOGUE
EXPLANATION

FRAMES

TEACHER

STUDENTS

10) THE HUNTS LIVE
ACROSS THE STREET

T (point to the Bradford's house) Who lives there?
Yes, Mr. and Mrs. Bradford, Betsy, Sally, Jimmy... the Bradfords live there. (Point to Hunts's house) Who lives there? (Point to house) Whose house is that? (Point to Bradford's house) Whose house is that? (Point to street) What's that? (Point to Hunt's house) The Hunts live...

The Bradfords/Mr. and Mrs. Bradford.

The Hunts.

That's the Hunt's house.

That's the Bradford's house.

That's the street.

T across the street.

11) FROM THE BRAD-
FORDS

T So the Hunts live across the street from T... /

from the Bradfords.

REPETITION: (SEE NOTES FROM BASIC DIALOG)

- The words son and daughter might present some PHONEMIC DIFFICULTIES
- Work on the intonation patterns and rhythm of the phrases in which these words are found. If a discrimination problem exists, try the following:
 - 1-Show how the sounds are produced
 - first by a demonstration of the articulation
 - secondly by a drawing on the chalkboard.
 - 2-Use minimal pairs: son/pun son/bun son/gun
 dau/paw dau/saw dau/law

UNIT 2
EPILOGUE

PART I

Step 1 Students recall the dialog.

Step 2 (No tape) Students are assigned roles, act out dialog.

TRANSFER: (NO TAPE)

PART II

STEP 1

FRAMES

TEACHER

STUDENTS

1) THAT'S MRS. BRAD-
FORD, SALLY'S
MOTHER

Who's that?
Who's Mrs. Bradford?
Mrs. Bradford, are you
Sally's mother?
Is Mrs. Bradford Sally's
mother?
I'm Mrs. Bradford, whose
mother am I?

That's Mrs. Bradford.
She's Sally's Mother.
Yes, I am.

Yes, she is.

You're Sally's mother.

2) AND THAT'S JIMMY,
HER SON

And who's Jimmy?
Yes, he's my son.
Is Jimmy Mrs. Bradford's
son?

Jimmy's your son.

Yes, he's her son.

3) SALLY'S MRS. BRAD-
FORD'S DAUGHTER

Who's Sally?

Is Sally Mrs. Bradford's
daughter?
Sally, are you Mrs. Brad-
ford's daughter?
You're Mrs. Bradford,
you're Sally?
So, who is Sally?

She's Mrs. Bradford's
daughter.
Yes, she's her daughter.

Yes, I'm her daughter.

Are you my daughter?
Yes, I'm your daughter.
She's Mrs. Bradford's
daughter.

UNIT 2
EPILOGUE

TRANSFER:
PART II
STEP 1

FRAMES

TEACHER

STUDENTS

4) AND BETSY'S HER
DAUGHTER TOO

And Betsy is she Mrs.
Bradford's daughter?
Betsy are you Mrs. Brad-
ford's daughter?
And Sally?

Yes, she's her daugh-
ter too.
Yes, I am.

She's her daughter
too.
Yes, they're my daugh-
ters.
Yes, they're her daugh-
ters.

5) SALLY HAS A CAST

Sally has a broken foot,
so she...
Sally, do you have a cast?
Sally, what do you have
there?
Why?

has a cast.
Yes, I do.
I have a cast.

Because I have a broken
foot.

NOTES: DEPENDING ON THE LEVEL OF YOUR STUDENTS, YOU MIGHT NOT WANT TO
INTRODUCE THE AUXILIARY DO AT THIS POINT. IF NOT, POSE QUESTIONS WITH-
OUT DO.

6) SHE HAS A
BROKEN FOOT

Poor Sally...?
Who has a broken foot?

has a broken foot.
Sally.

7) MRS. HUNT LIVES
ACROSS THE STREET

Who lives across the
street?
Where does Mrs. Hunt
live?

Mrs. Hunt.
Across the street.

UNIT 2
EPILOGUE

TRANSFER
PART II, STEP 1

FRAMES

7)

8 & 9) OH! SO SHE'S
THE BRADFORD'S
NEIGHBOR?
YES, SHE'S
THEIR NEIGH-
BOR.

TEACHER

Mrs. Hunt, where do you
live?
From whom?
Who lives across the
street from you?
*Mr. and Mrs. Bradford,
do you live across the
street from Mrs. Hunt?
Where do you live?

Who lives across the
street from you?

Who is Mrs. Hunt?

Whose the Bradford's
neighbor?
Mrs. Hunt, are you the
Bradford's neighbor?
I'm Mrs. Hunt, am I the
Bradford's neighbor?
Is Mrs. Hunt the Brad-
ford's neighbor?
She is???

STUDENTS

I live across the
street.
From the Bradfords.
The Bradfords (do)

Yes, we do.

We live across the
street from the Hunts.
The Hunts/Mrs. Hunt.

She's the Bradford's
neighbor.
Mrs. Hunt is.

Yes, I am.

Yes, you are.

Yes, she is.

Yes, she's their
neighbor.

*Optional - Use of do.

UNIT 2
EPILOGUE

TRANSFER
PART II, STEP 1

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
10 & 11) THE HUNTS LIVE ACROSS THE STREET FROM THE BRADFORDS.	They're Mr. and Mrs. Hunt, they live... (move on to frame 11) Mr. and Mrs. Hunt, whose house is across the street? From whom do you live across the street? So, Mr. and Mrs. Hunt live across...? From whom? Who lives across the street from the Bradfords? Who lives across the street from the Hunts? Where do the Hunts live?	across the street. The Bradford's house. from the Bradfords. the street. from the Bradfords. The Hunts. The Bradfords. They live across the street from the Brad- fords.

TRANSFER
PART II, STEP 2

DESCRIPTION OF PRE-SELECTED PICTURES: SUGGESTED PICTURES:
(WITHOUT TAPE) 4,7,9.

- 4 - In the picture, we can see Betsy, Jimmy and Sally. They are Mrs. Bradford's children. Sally's her little daughter and next to Sally, is Jimmy, her son. Poor Sally has a broken foot so she has a cast. Next to Mrs. Bradford is her daughter Betsy.
- 7 - The Bradfords live on Walnut Lane in Swarthmore. The Hunt's house is across the street from the Bradford's.
- 9 - The Bradfords have a neighbor Mrs. Hunt. She lives across the street. Here she is saying hello to Mr. and Mrs. Bradford.

UNIT 2
EPILOGUE
TRANSFER

PART III, STEP 1 RANDOMLY POSED QUESTIONS ABOUT THE CONTENT OF THE
DIALOG.

WITHOUT TAPE, AND FILMSTRIP

- Who is Mrs. Hunt?
- Why does Sally have a cast?
- Who lives across the street from the Hunts?
- Who is Jimmy?
- Where do the Hunts live?
- Is Mrs. Bradford, Mrs. Hunt's neighbor?
- What's the name of the street where the Bradfords live?

PART III, STEP 2: SUMMARY OF THE DIALOG

Betsy and Sally are Mrs. Bradford's daughters, and Jimmy's her son. Poor Sally has a broken foot so she has a cast. Mrs. Hunt is their neighbor. She lives across the street from the Bradfords.

PART IV, STEP 1: TRANSFER TO REAL-TO-LIFE OR RELATED SITUATIONS.

Questions:

- Who lives across the street from you?
- Is your foot broken?
- Whose daughter/son are you?
- Who are your neighbors?

STEP 2

Create a similar situation and assigning the students roles.

UNIT 2

PARALLEL ACTIVITIES AND GAMES

-HAVE TWO OR THREE STUDENTS ENACT THE FOLLOWING SKETCH:

JOE IS CALLING BILL ON THE PHONE. HE TELLS HIM TO COME OVER
AND SEE HIS NEW CAR.

JOE: HELLO, CAN I SPEAK TO BILL?

MRS. BROWN: JUST A MOMENT PLEASE.

MRS. BROWN: BILL. TELEPHONE.

(NO ANSWER)

MRS. BROWN: BILL'S NOT HERE.

JOE: THANK YOU, I'LL CALL TOMORROW.

THE NEXT DAY:

JOE: HELLO, IS THAT BILL?

MRS. BROWN: NO, IT'S NOT.

MRS. BROWN: THIS IS MRS. BROWN, JUST A MOMENT, I'LL CALL BILL.

MRS. BROWN: BILL, TELEPHONE.

BILL: HELLO

JOE: HOW ARE YOU?

BILL: I'M BETTER.

SEE GAMES FOR UNIT 2

UNIT-2

BILL: COME OVER AND SEE MY NEW CAR.

JOE: YES, I'LL SEE YOU TOMORROW.

WHAT'S YOUR PHONE NUMBER?

WHAT'S YOUR NEIGHBOR'S PHONE NUMBER?

WHO LIVES ACROSS FROM YOU?

ARE YOU BETTER TODAY?

ALICE MILLER CALLS HER NEIGHBOR CINDY BELL.

FRED CALLS GEORGE BUT GETS A WRONG NUMBER.

Oh, here it is Johnson, George,
Pine Street, Media
Hello, Harry's Pet Shop

495

UNIT 3 LESSON PLAN

UNIT 3
BASIC DIALOG

SUGGESTED SUBDIVISIONS: 1-8
9-16

TEACHER NOTES

PRESENTATION: First, present the entire Dialog without the tape. Using just filmstrip point to John and ask: "Who's he?" Point to Betsy and ask: "Who's she?" Point to the dog and ask what his name is. Point to Jimmy and ask who he is. Ask where Betsy is. Ask where the dog is.

EXPLANATION

FRAMES

TEACHER

STUDENTS

1) HI, I'M JOHN
SWIFT!

T(Pointing to John)
Who are you?
Who's that?
Is he John Swift?
(Point to students)
You're Jimmy and
you're John. T

I'm John Swift
That's John.
Yes, he's John Swift.

2) IS BETSY HOME?

T Who's she?
(Point to house)
What's that?
(Point to question
mark) What's that?
(Pointing to 2 stu-
dents) John, ask Jim-
my: T Is Betsy home?

T She's Betsy.
That's Betsy's home.
That's a question.

3) YES, SHE IS.

T(Pointing to student
who is Jimmy) Is Bet-
sy home, Jimmy?

Yes, she is.

4) SHE'S IN HER
ROOM.

T(Pointing to room)
What's that?

That's Betsy's room.

UNIT 3
BASIC DIALOG
EXPLANATION STAGE

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
4)	(Pointing to Betsy in her room) So, Betsy---'s Where's Betsy? Is that Betsy's room? Where's Betsy?	T in her room. T She's in her room. Yes, that's her room. T She's in her room.
5) COME IN	(Point to John indicating outside of house, point to Jimmy) Gesture come in.	
6) WAIT A MINUTE!	Gesture and look at watch or clock. Explain this as a whole, within the situation; you need not explain a minute.	
7) THANKS	The situation in the Dialog should be clear. If not, any "out-of-the-picture" parallel situation calling for thanks will suffice.	
8) BETSY, JOHN'S HERE!	T (Pointing to Betsy in Frame 9) Who's that? (Go back to picture 8) Is Betsy there? Where is she? You're Jimmy, call Betsy. Where's John? (Indicate the arrow's direction-down which signifies here)	That's Betsy. No. She's in her room. Betsy. He's here.

UNIT 3
BASIC DIALOG
EXPLANATION

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
8)	(Pointing to student) Jimmy, tell Betsy John's here	T Betsy, John's, here.
9) HI JOHN!	T Gesture T	
10) HI BETSY!	T Gesture T	
11) THIS IS MY BROTHER JIMMY.	T (Point to Jimmy) Who's that? Who's Jimmy? (Point to Betsy and Jimmy.) (Pointing to student) You're Betsy, who's Jimmy? (Pointing to Jimmy) Betsy, who's this? As a control question, you might ask who Jimmy's mother is and who Betsy's mother is.	That's Jimmy. He's Betsy's brother. Jimmy's (He's) my brother. T This is my brother.
12) HI!		
13) WHERE'S THE DOG?	T What's that? T Is he here, there, where? (Pointing to a student) John, ask the question. T	That's the dog. T Where's the dog?
14) HE'S DOWNSTAIRS.	T (Point to stairs) What are they? (Point arrow down) Where's the dog? T	The stairs.

UNIT 3
BASIC DIALOG
EXPLANATION STAGE

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
15) IN THE BASEMENT	T (Point to basement) What's that? Where's the dog? T	That's the basement.
16) LET'S GO SEE HIM	Gesture to show: "let's go"... See him Let's go see the dog. T	

TRANSFER STAGE (WITHOUT TAPE)

PART II
Step 1

1) HI, I'M JOHN SWIFT.	Are you John Swift? Who's he? Who are you? I'm John Swift? Who am I?	Yes, I'm John Swift. He's John Swift. I'm John Swift. You're John Swift.
2) IS BETSY HOME?	Where's Betsy? Betsy are you home? I'm Betsy, am I home? Is Betsy home?	She's home. Yes, I'm home/I am. Yes, you are. Yes, you're home. Yes, she is.
3) YES, SHE IS.		
4) SHE'S IN HER ROOM.	Is that Betsy's room? Betsy, is that your room? I'm Betsy, is that my room? Where's Betsy? Betsy, where are you?	Yes, that's her room. Yes, that's my room. Yes, that's your room. She's in her room. I'm in my room.

UNIT 3
TRANSFER STAGE

PART II
Step 1

FRAMES

TEACHER

STUDENTS

- | | | |
|-------------------------------|--|--|
| 5) COME IN | Jimmy tell John to come in. John -- | Come in.
Thanks/Thank you. |
| 6) WAIT A MINUTE | Jimmy, tell John to wait a minute. | Wait a minute. |
| 7) THANKS. | John | Thanks. |
| 8) BETSY, JOHN'S HERE! | Jimmy, tell Betsy that John's here.
Where's John?
Is John there?
Where are you John? | Betsy, John's here!

He's here.
No, he's here.
I'm here. |
| 9) HI JOHN! | | |
| 10) HI BETSY! | | |
| 11) THIS IS MY BROTHER JIMMY. | Betsy, who's this?
Who's this?
Is this Betsy's brother?

Jimmy, are you Betsy's brother?
I'm Jimmy, am I Betsy's brother? | This is my brother.
This is Betsy's brother.
Yes, this is her brother.
Yes, I'm her brother.

Yes, you're Betsy's brother. Yes, you're her brother. |
| 12) HI! | | |
| 13) WHERE'S THE DOG? | Where's the basement?
Where's the dog? | He's in the basement.
He's downstairs.
Downstairs.
He's downstairs. |

UNIT 3
TRANSFER STAGE

PART II
Step 1

FRAMES

TEACHER

STUDENTS

14) HE'S DOWNSTAIRS

Who's downstairs?
Where's the dog?

The dog is.

15) IN THE BASEMENT

16) LET'S GO SEE HIM.

Betsy, tell John to go
and see the dog.

TRANSFER STAGE
PART II
Step 2

DESCRIPTION OF PRESELECTED PICTURES - SUGGESTED PICTURES: 2-9-14

In the beginning have students describe pictures by asking questions. After Units 6 or 7 the students should be able to describe a picture without your help. If they hesitate you should then ask questions. Always keep the rhythm going smoothly.

2- Betsy's home, upstairs, in her room.

9- Jimmy, Betsy's brother, is here. And John is here too. There's Betsy.

14-- The dog is hurt. He's in the Bradford's home, downstairs, in the basement.

UNIT 3

TRANSFER STAGE

PART III (WITHOUT PICTURES AND TAPE)

Step 1

SUMMARY OF DIALOG

John goes to Betsy's house. He knocks on the door. Jimmy, Betsy's brother opens the door. John says: "Hi, is Betsy home?" Betsy's upstairs in her room. Jimmy calls Betsy. Betsy comes downstairs and John and Betsy say hello (hi). Rusty is in the basement so they go downstairs to see him.

PART IV

Step 1

QUESTIONS ABOUT THE STUDENTS USING THE STRUCTURES AND VOCABULARY OF THE UNIT.

Is this your brother?

Who's your brother?

Is this my room?

Where's the basement?

Is Anne home?

Where's _____ (Sam)?

PART IV

Step 2

CREATE A PARALLEL SITUATION USING THE STUDENTS.

A MALE STUDENT KNOCKS ON THE DOOR OF A GIRL'S HOME. HER BROTHER OR FATHER ANSWERS THE DOOR.

UNIT 3
SUPPLEMENTARY DIALOG

SUGGESTED SUBDIVISIONS: 1-5
6-11
12-15

PRESENTATION:

NOTES: BE SURE THAT THE TAPE IS SYNCHRONIZED WITH THE FILMSTRIP. BEFORE BEGINNING THE EXPLANATION, ASK SEVERAL QUESTIONS: "WHO'S SHE? (POINTING TO AUNT ABBY) IS MRS. BRADFORD HOME? IS SHE DOWN-STAIRS, IN THE BASEMENT? WHERE'S MR. BRADFORD, IS HE HOME?"

EXPLANATION

FRAMES

TEACHER

STUDENTS

1) OH, HI AUNT
ABBY.

T (Point to picture/
frame 0) Who's that? T
(Point to Sally) Who's
that?
Sally, speak to Aunt
Abby.

That's Aunt Abby.
That's Sally.

T Oh, Hi Aunt Abby.

2) HI SALLY DEAR, IS
YOUR MOTHER HOME?

T Aunt Abby (pointing
to a student)
(point to Mrs. Bradford.)
Who's that?
Who's Mrs. Bradford?
I'm Sally, who's she?
Where's Sally?
Where's Sally's mother?
(Show that you don't
know by shrugging
shoulders)
Is she home?
Aunt Abby, ask Sally T

Hi Sally dear.

That's Mrs. Bradford.
Sally's mother.
She's your mother.
She's home.
I don't know.

I don't know.
Is your mother home?

UNIT 3
SUPPLEMENTARY DIALOG

EXPLANATION

FRAMES

3) YES, SHE'S UP-
STAIRS.

4) IN THE BATHROOM

5) TAKING A BATH

TEACHER

(Point to arrow going
up) Is Sally's mother
downstairs?
Where is she?
Is Mrs. Bradford up-
stairs?

T (Point to the bath-
room) What's that? T
(advance the filmstrip
to visual 5, point to
Mrs. Bradford.) (re-
turn to visual 4)
Where's Mrs. Bradford? T

T (Point to Mrs. Brad-
ford) Who's that?

Where is she?
Where in the bathroom?
Yes, (point to bathtub)
That's a bathtub, (point
to water) that's a bath.
Mrs. Bradford is in the
bathtub, (mimic someone
taking a bath.) taking
a bath. Mrs. Brad-
ford... 's

(Now, return to frame 3 -
Mrs. Bradford's upstairs,
in the bathroom, taking
a bath.)

STUDENTS

No, she's upstairs.

She's upstairs.
T Yes, she's upstairs.

That's the bathroom.

In the bathroom.

That's Mrs. Bradford.
That's Sally's mother.
She's in the bathroom. T
Taking a bath.

T taking a bath.

UNIT 3
SUPPLEMENTARY DIALOG
EXPLANATION

FRAMES

TEACHER

STUDENTS

6) AND YOUR DADDY

(Point to Mr. Bradford)
Who's that? T

I'm Sally, is that my
Daddy? T
My mother is taking a
bath...
Sally, where is your
Daddy?

That's Sally's father.
That's Sally's Daddy.
T Yes, that's your Daddy. T

7) OH, HE'S IN
HIS STUDY

(Point to Mr. Bradford)
Who's that?
What's that? T (Point
to study)
Is that Mr. Bradford's
study? T
Where is Mr. Bradford?

That's Sally's Daddy.
That's the study.
Yes, that's his study.
T He's in his study.

8) HE'S WRITING
A LETTER

(Point to letter)
What's that?
Mr. Bradford is ...
(Point to pen and letter,
gesture to show action
of writing) What is he
doing?
What is he writing?

T That's a letter.
T Writing a letter.
T He's writing.
T A letter.

9) AND WHERE IS
YOUR BROTHER?

I'm Sally, (Point to
Jimmy) Who's that?
Aunt Abby

T That's your brother.
T Where is your brother?

UNIT 3
SUPPLEMENTARY DIALOG
EXPLANATION

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
10) OH, JIMMY'S IN THE PLAYROOM.	(Point to Jimmy) Who's that? (Point to playroom) What's that? Where's Jimmy?	T That's Jimmy. T That's the playroom. T He's in the playroom.
11) HE'S WATCHING TELEVISION	(Point to the tele- vision) What's that? (Point to Jimmy) What's he doing?	T That's the television. T He's watching television.
12) EVERYONE IS BUSY TODAY	(Point to Mr. Bradford in balloon) Is Mr. Bradford busy? (Nod yes) (Point to Mrs. Bradford in balloon) Is Mrs. Bradford busy? Is Jimmy busy today? And Betsy? So, everyone is busy today. Mr. and Mrs. Bradford, Jimmy and Betsy are busy - T Everyone is busy. Is everyone busy? (Write today's date on the chalkboard or show today's date on the calendar) Ask - What's that? Is everyone busy today?	Yes, he's writing a letter. Yes, she's taking a bath. Yes, he's watching television. Yes, she's busy too.T T Yes, everyone is busy. That's today. T Yes, everyone is busy today.

UNIT 3
SUPPLEMENTARY DIALOG
EXPLANATION

FRAMES

TEACHER

STUDENTS

12)

Today, Mr. and Mrs.
Bradford, Jimmy (the
family is busy)
Is Jimmy busy today?
Is Mrs. Bradford
busy today?
Is Mr. Bradford busy
today?
And Betsy, is she busy?

So who is busy today?

Yes, he is.
Yes, she is.

Yes, he is.

Yes, she's busy with
John.
T Everyone is busy
today.

13) I'LL COME LATER

(Point to house) What's
that?
Where's Aunt Abby?
(Point to house) (point
to circle in visual)
I'm Aunt Abby, I'll
come back in 3,4,5 hours.
(Show time - now write
an hour, two hours,
three hours later.)
You're Aunt Abby, Will
you come back in 2
hours?

That's the Bradford
house.
She's here.

Yes, I'll come back
later.

14) BYE AUNT ABBY

15) GOOD-BYE DEAR

UNIT 3
TRANSFER STAGE

PART II
Step 1

FRAMES

TEACHER

STUDENTS

- | | | |
|---|---|---|
| 1) OH, HI AUNT
ABBY | Who's that Sally?
Say hi to Aunt Abby. | That's Aunt Abby.
Hi Aunt Abby. |
| 2) HI SALLY DEAR, IS
YOUR MOTHER HERE? | Who's speaking?
To whom is she speaking?
What is she asking?
You're Aunt Abby, ask
Sally. | Aunt Abby.
to Sally.

Is your mother home? |
| 3) YES, SHE'S UP-
STAIRS | Where is she?
You're Sally's mother,
are you upstairs?
Is Sally's mother up-
stairs?
I'm Sally's mother, where
am I?
Where upstairs? | She's upstairs.

Yes, I'm upstairs.
Yes, she's upstairs.

You're upstairs.

In the bathroom. |
| 4) IN THE BATHROOM | Where am I?

Mrs. Bradford, where are
you?
Is Mrs. Bradford in the
bathroom?
I'm Mrs. Bradford, where
am I? | You're in the bath-
room.
I'm in the bathroom.

Yes, she is.

You're in the bathroom. |
| 5) SHE'S TAKING A
BATH | What is Mrs. Bradford do-
ing?
Mrs. Bradford, are you
taking a bath? | She's taking a bath.

Yes, I am. |

UNIT 3
TRANSFER STAGE

PART II
Step 1

FRAMES

TEACHER

STUDENTS

5)

Is Mrs. Bradford taking
a bath?
I'm Mrs. Bradford, am I
taking a bath?
What am I doing?
What's Mrs. Bradford
doing?

Yes, she is.

Yes, you are.

You're taking a bath.
She's taking a bath.

6) AND YOUR DADDY?

Where's your Daddy,
Sally?
You're Aunt Abby, ask
Sally where her Daddy
is.

He's in his study.

Where's your Daddy?

7) OH, HE'S IN HIS
STUDY.

Is that your father's
study?
Mr. Bradford, is that
your study?
I'm Mr. Bradford, is
that my study?
Am I in my study?
Where am I?
Is Mr. Bradford in his
study?
Where is he?
Where are you, Mr. Brad-
ford?
Where is he?
What's he doing there?

He's in his study.
Yes, that's his study.

Yes, that's my study.

Yes, that's your study.

Yes, you are.
You're in your study.
Yes, he is.

He's in his study.
I'm in my study.

He's in his study.
He's writing a letter.

UNIT 3
TRANSFER STAGE

PART II
Step 1

FRAMES

8) **HE'S WRITING A
LETTER.**

9) **AND WHERE IS
YOUR BROTHER?**

10) **OH JIMMY'S IN
THE PLAYROOM**

TEACHER

Mr. Bradford, are you
writing a letter?
What are you writing?
What's Mr. Bradford
writing?
I'm Mr. Bradford, what
am I writing?
What am I doing?
Aunt Abby, ask Sally
what her Daddy is doing.

Aunt Abby, ask Sally
where her brother is.

Who's Jimmy?
Is Jimmy Sally's bro-
ther?
Sally, is Jimmy your
brother?
What's your brother's
name?
Where's your brother?
Is Jimmy in the playroom?
Jimmy, are you in the
playroom?
Where is he?

STUDENTS

Yes, I am.
a letter.
He's writing a letter.
You're writing a letter.
You're writing a letter.
What's your Daddy
doing?
He's writing a letter.

Where is your brother?
He's in the playroom.

He's Sally's brother.
Yes, he is.

Yes, he is.

His name is Jimmy.

He's in the playroom.
Yes, he is.
Yes, I am.

He's in the playroom.

UNIT 3
TRANSFER STAGE

PART II
Step 1

FRAMES

11) **HE'S WATCHING
TELEVISION**

12) **EVERYONE IS
BUSY TODAY**

13) **BYE AUNT ABBY**

14) **GOOD-BYE DEAR**

TEACHER

What is Jimmy doing?
What's he watching?
What are you watching,
Jimmy?

Jimmy's busy, he's
watching television.
Mrs. Bradford's busy,
she's taking a bath.
Mr. Bradford's busy,
he's writing a letter.
Betsy's busy, she's
talking to John.
The Bradford family is
busy. Is the whole
family busy?

Sally, say good-bye to
Aunt Abby.

Aunt Abby, say good-bye
to dear Sally.

STUDENTS

He's watching tele-
vision.
Television.
I'm watching television.

Yes, everyone is busy.

Bye Aunt Abby.

Good-bye dear.

UNIT 3

TRANSFER STAGE

PART II

Step 2

DESCRIPTION OF PRESELECTED PICTURES.

SUGGESTED PICTURES: 5, 8, 11, and 15.

*NOTES

5 - Is Mrs. Bradford busy in the picture?

Where is she?

What's she doing?

8 - Who's that?

What's he doing?

Where is he?

Mr. Bradford, Sally's father, is in his study writing a letter. He's at his desk. On his desk, there's a small lamp. He's writing with a pen.

11 - Sally's brother Jimmy is in the playroom. He's watching television.

15 - Sally's at the door of her home. She's saying good-bye to her Aunt Abby.

* This stage provides a good opportunity to introduce new lexical items through the use of the visuals.

TRANSFER

PART III

Step 1

What's Jimmy watching?

Where's Sally?

Who's Aunt Abby?

Where's the bathroom?

Where's Sally's Mother?

Who is busy today?

Is Aunt Abby watching television?

What is she doing?

UNIT 3
TRANSFER STAGE

PART III
Step 2

SUMMARY

Aunt Abby arrives. Sally answers the door. Everyone is home. Betsy's downstairs in the basement. She's talking to John. Mrs. Bradford's upstairs taking a bath. Mr. Bradford is busy writing a letter and Jimmy is watching television in the playroom. Everyone is busy so Aunt Abby says good-bye.

PART IV
Step 1
TRANSFER TO STUDENT'S LIFE

QUESTIONS: What's your Aunt's name?
Where's your father?
Where's your brother?
What's his name?
Where's the bathroom in your home?
Is your mother home today?
Is your father busy today?
What are you writing?
Is there a television in your home?
Where is it?

PART IV
Step 2

PARALLEL SITUATIONS

Have two or three students enact a similar sketch.

Upon completion of the SUPPLEMENTARY DIALOG of UNIT 3, the teacher should begin to explain the use of INDIRECT DISCOURSE. The dialog "THE GRANTS" can be used to present Indirect Discourse.

A separate section on INDIRECT DISCOURSE can be found on page .

UNIT 3
PART IV
Step 2

EPILOGUE

PRESENTATION: Present the three pictures together with the tape.
Point to Aunt Abby and ask the students who she is.

FRAMES

TEACHER

STUDENTS

1) LOOK PEGGY

(Point to Mrs. Bradford) Who's she?
Aunt Abby, tell Mrs. Bradford (Peggy) to look.
What's Mrs. Bradford's first name?

T She's Peggy.

T Look Peggy.

T Peggy.

2) HERE'S A
PICTURE

(Point to picture)
What's this?
Where's a picture?

T This is a picture.

T Here's a picture.

3) OF THE FAMILY

(Point to family)
Who are they?
Yes, the Bradford family (Mr. and Mrs. Bradford, their children - Betsy, Sally, Jimmy) Mrs. Bradford's Mother and Father and Aunt Abby
That's the family.
This is a picture

They're the Bradford's

T of the family.

Upon completion of the SUPPLEMENTARY DIALOG of UNIT 3,
the teacher should begin to explain the use of
INDIRECT DISCOURSE. The dialog "THE GRANTS" can be
used to present Indirect Discourse.

A separate section on INDIRECT DISCOURSE can be found
on page .

UNIT 3
PART IV
Step 2

EPILOGUE

PRESENTATION: Present the three pictures together with the tape.
Point to Aunt Abby and ask the students who she is.

FRAMES

TEACHER

STUDENTS

1) LOOK PEGGY

(Point to Mrs. Bradford) Who's she?
Aunt Abby, tell Mrs. Bradford (Peggy) to look.
What's Mrs. Bradford's first name?

T She's Peggy.

T Look Peggy.

T Peggy.

2) HERE'S A
PICTURE

(Point to picture)
What's this?
Where's a picture?

T This is a picture.

T Here's a picture.

3) OF THE FAMILY

(Point to family)
Who are they?
Yes, the Bradford family (Mr. and Mrs. Bradford, their children - Betsy, Sally, Jimmy) Mrs. Bradford's Mother and Father and Aunt Abby
That's the family.
This is a picture

They're the Bradford's

T of the family.

UNIT 3
EPILOGUE

TRANSFER

PART II

Step 2

This is a picture of the Bradford family. Mr. and Mrs. Bradford and their children, Betsy, Sally and Jimmy. Mrs. Bradford's parents (mother and father, Mr. and Mrs. Adams) are in the upper right hand corner. Betsy's grandparents (Grandmother and Grandfather Adams.) In the lefthand corner are Mr. Bradford's parents and in the lower lefthand corner Mr. Bradford's sister, Aunt Abby.

PART III

Step 1

What's the name of Mr. Bradford's sister?
What are the names of Jimmy's sister?
Who is Grandmother Adams?
Who is her husband?
What is the name of Betsy's Mother?
Who is Betsy's brother?
sister?
Aunt?

TRANSFER

PART IV

Step 1

What is your father's name?
What's your mother's name?
What's your sister's name?
What's your brother's name?
Who is your mother's sister?
Who is your father's sister?
Who is your mother's mother?
Who is your mother's father?
Who is your father's mother?
Who is your father's father?

UNIT 4 LESSON PLAN

520

UNIT 4
BASIC DIALOG

SUGGESTED SUBDIVISIONS:

1-4
5-7 or 1-7
8-13 8-13
14-16 14-16

DOWN IN THE BASEMENT

PRESENTATION

TEACHER NOTES: -BEFORE PRESENTING THE SKETCH AGAIN WITH THE TAPE, ASK THE STUDENTS SOME PRELIMINARY QUESTIONS: SHOW THE ENTIRE SKETCH WITHOUT THE TAPE.

- 1) WHO IS IN THE STORY?
- 2) WHERE ARE THEY?
- 3) WHERE'S THE DOG?
- 4) WHAT'S HIS NAME?
- 5) WHERE'S THE BASEMENT?

-SHOW THE SKETCH SYNCHRONIZED WITH THE TAPE.
-PLAY THE TAPE SYNCHRONIZED WITH THE FILMSTRIP.
-REWIND AND DO THE SAME WITH THE FIRST SUB-DIVISION

EXPLANATION

FRAMES

TEACHER

STUDENTS

- 1) THE BASEMENT
STAIRS ARE OVER
THERE.

T (Point to door)
What's that?
The door to...? T
Show frame 3 (Point to
stairs) What are they? T
Which stairs? T
(Point to the basement
stairs) Where are the
basement stairs?

That's the door.
The basement stairs.
The basement stairs.

- 2) HERE THEY ARE

T Here they are.

UNIT 4
BASIC DIALOG

EXPLANATION

FRAMES

TEACHER

STUDENTS

3) BE CAREFUL!

If the situation in the dialog is not sufficient for comprehension, switch off the projector light and create a situation showing the danger of walking down an unlighted stairway.

4) THERE'S NO LIGHT
FOR THE STAIRS

T (Point to stairs)
What are they?
(Point to the light)
What's that? T
Is there a light for
the stairs?
T Why is there a light?

T They're the stairs.

That's a light.
T No, there's no light.

For the stairs.

5) HI RUSTY

What's the dog's name?

John say Hi to Rusty.

T Rusty.
His name is Rusty.
T Hi Rusty.

6) OH, HE HAS A CAST

(Point to cast)
What's that? T
Rusty has a cast?
Oh, (show surprise through
intonation)

That's a cast.
T Yes, he has a cast

7) YES, HE HAS A
BROKEN LEG.

T (Point to the dog's
leg) What's that?
(Point to broken part)
How is the leg?
T So Rusty has a broken
leg?

T That's a leg.

T broken.

T Yes, he has a broken
leg.

UNIT 4
BASIC DIALOG
EXPLANATION

FRAMES

TEACHER

STUDENTS

- | | | |
|---------------------------------------|---|--|
| 8) HE'S STAYING
HERE | T where's Rusty?
Is he staying here or
upstairs? | T He's here.
T He's staying here. |
| 9) BECAUSE WE HAVE
TWO OTHER DOGS. | T What are they? (point
to dogs)
(Turn back to number 8)
Is Rusty a dog?
and (Point to dogs in
frame 9) these are
(gesture to show count-
ing 1,2) Whose dogs are
they? (point to the
Bradfords)
You're Betsy and you're
Sally.
I'm Betsy, Rusty's here
and we have two other
dogs.
Betsy, why is Rusty
staying here? | They're dogs.

Yes, he is.
T two other dogs.

They're the Bradfords'
dogs.

T We have two other
dogs.

T Because we have two
other dogs. |
| 10) WHAT KIND ARE
THEY? | T (Point to different
races of dogs) This
kind (name of race) | |
| 11) ONE'S A COLLIE | T what kind is this
one? | T This one's a collie. |
| 12) AND THE OTHER'S
A SHEEP DOG | T What kind is the other
one?
(point to collie) What
kind is this one?
(Point to sheep dog in
frame 12) and the other
one's... | T The other one's a sheep
dog.
This one's a collie.

T a sheep dog. |

UNIT 4
BASIC DIALOG
EXPLANATION

FRAMES

TEACHER

STUDENTS

12)

What's the other?

T The other's a sheep dog.

13) THEY'RE OUTSIDE
IN THE YARD.

T Where are the dogs?
Are they in the house?
(show window) Are they
inside?
Is Rusty outside?

T They're outside.
T No, they're outside.

Where are the other
dogs?
(Point to the yard)
What's that?
Where are the dogs?
So where are the other
dogs?
Where's the yard?

No, he's inside, in the
basement.
T They're outside.

T That's the yard.
T They're in the yard.
T They're outside, in the
yard.
Outside.

14) ARE YOU THIRSTY,
JOHN?

T (Point to John) Who's
that?
Where is John? (Point to
cactus) What's he doing?
(Point to cactus, faucet,
and John crawling.)
John's ...thirsty
here, in the picture.
Is John thirsty now,
Betsy?
Ask John.

That's John.

I don't know.

T Are you thirsty,
John?

15) A LITTLE

(show a little with a
gesture)

T a little.

UNIT 4
BASIC DIALOG
EXPLANATION

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
16) THEN LET'S GO UPSTAIRS TO THE KITCHEN	Are you thirsty? Then, (gesture let's go drink) (Point to Betsy and John going upstairs) Betsy and John are going (Point to arrow up) Where upstairs? (Point to the kitchen) What's that? Where are Betsy and John going? Yes, to...? You're Betsy Why?	Yes upstairs. T That's the kitchen. T upstairs T To the kithcen. T Let's go upstairs to the kitchen. John's thirsty/to drink.

TRANSFER STAGE

PART I

STEP 1 Recall of the dialog with tape have students respond during
interval betseen lines.

STEP 2 Assign roles to students have then "act out" the sketch as
you turn the filmstrip
(NO TAPE)

TRANSFER STAGE

PART II

STEP 1 (NO TAPE)

1) THE BASEMENT STAIRS ARE OVER THERE.	Are the basement stairs here? Which stairs are over there?	No, they're over there. The basement stairs.
--	---	---

UNIT 4
BASIC DIALOG
TRANSFER STAGE
PART II
STEP 1

FRAMES

TEACHER

STUDENTS

- | | | |
|------------------------------------|---|---|
| 2) HERE THEY ARE. | Where are they? | Here they are. |
| 3) BE CAREFUL! | Betsy, tell John to be careful. | John, be careful! |
| 4) THERE'S NO LIGHT FOR THE STAIRS | Why is there a light there?
Is there a light for the stairs?
Is there a light there? | For the stairs.
No, there's no light for the stairs.
No, there's no light there. |
| 5) HI RUSTY | What's the dog's name? | His name is Rusty. |
| 6) OH, HE HAS A CAST | What does Rusty have?
Oh, does Rusty have a cast? | He has a cast.
Yes, he has a cast. |
| 7) YES, HE HAS A BROKEN LEG | Why does Rusty have a cast? | Because he has a broken leg. |
| 8) HE'S STAYING HERE | Where is Rusty staying?
Why? | Here, in the basement. |
| 9) BECAUSE WE HAVE TWO OTHER DOGS | Do the Bradford's have two other dogs?
Mr. and Mrs. Bradford, do you have other animals?
How many dogs do you have? | *Because the Bradfords have two other dogs.
Yes, they have two other dogs.
Yes, we have two other dogs. |

(THE AUXILIARY DO WILL BE INTRODUCED AND MANIPULATED IN THE SUPPLEMENTARY DIALOG THEREFORE IT MIGHT BE ADVISABLE TO WAIT BEFORE YOU MANIPULATE TO HAVE.)

UNIT 4
BASIC DIALOG
TRANSFER STAGE
PART II
STEP 1

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
9)	Who has two other dogs?	The Bradfords do.
10, 11, WHAT KIND and 12) ARE THEY? ONE'S A COL- LIE AND THE OTHER'S A SHEEP DOG	What kind are they? This one's a Collie and that one's...	One's a Collie and the other's a sheep dog. A Sheep dog.
13) THEY'RE OUTSIDE, IN THE YARD	Where are your dogs? Where outside? Aren't they in the base- ment with Rusty?	They're outside. In the yard. No, they're not.
14) ARE YOU THIRSTY, JOHN?	Are you thirsty, John? How much?	Yes, I am.
15) A LITTLE	I'm John, am I thirsty? John, are you thirsty? Is John thirsty? *Betsy, ask John <u>if</u> he is thirsty. What is Betsy asking John?	A little. Yes, you are. Yes, I am. Yes, he is. John, are you thirsty? She's asking John if he is thirsty.
16) THEN LET'S GO UP- STAIRS TO THE KITCHEN.	Is John thirsty?	Yes, Then, go upstairs to the kitchen.

*The use of if in indirect can be omitted here if it seems too difficult for the level of your students.

UNIT 4
BASIC DIALOG

TRANSFER PART II

STEP 2: DESCRIPTIONS OF PRESELECTED PICTURES
(WITHOUT THE TAPE)

- 3 - Betsy and John are at the top of the basement stairs. They are going downstairs to see Rusty who has a broken leg. There is no light for the stairs. Be careful says Betsy to John.
- 5 - Betsy and John are in the basement. Poor Rusty is downstairs in the basement because he has a broken leg. John is looking at his cast.
- 13 - Betsy and John are inside. (in the outside). They're looking outside at Betsy's two other dogs. One's a sheep dog and the other's a collie. They're outside in the yard.
- 14 - John is in the desert.* He is very thirsty. He sees a cactus* where there is water so he is crawling there.
- 16 - John and Betsy are going upstairs to the kitchen.

* New words, point to them and ask what they are.

Give the students the names. Example: That's a desert. The Sahara is a desert. Here John is in the desert, so he is very thirsty. In the desert there is a cactus. (Point to cactus.)

UNIT 4
BASIC DIALOG

TRANSFER PART III

STEP 1
RANDOMLY SELECTED QUESTIONS ABOUT THE DIALOG
(NO TAPE NO FILMSTRIP)

- Is John thirsty?
- Where are the Bradford's dogs?
- Where is Rusty?
- Is Rusty hurt?
- Who's dog is Rusty?
- Why are Betsy and John going upstairs?
- Why are they going to the kitchen?
- Where is the light for the stairs?
- What kind of dogs are the Bradford's two dogs?
- Where do they stay?
- Betsy says: "Be careful" to John, Why?

UNIT 4
BASIC DIALOG

TRANSFER PART III

STEP 2: SUMMARY OF THE STORY IN THE BASIC DIALOG

Betsy and John go downstairs to the basement to see Rusty. The poor dog has a cast on his broken leg so he is staying in the basement. The Bradfords have two other dogs: a sheep dog and a collie who stay outside in the yard. John is thirsty so they go upstairs to the kitchen.

TRANSFER PART IV

WAIT TO COMBINE WITH SUPPLEMENTARY DIALOG

UNIT 4
SUPPLEMENTARY DIALOG

FRAMES

TEACHER

STUDENTS

- | | | |
|--------------------------------------|--|---|
| 1) RUSTY HAS A
BROKEN LEG | T Who's that?
T What's that? (point-
ing to leg)
(Point to broken part)
How is Rusty's leg?
So - T Rusty has a broken
leg. | T That's Rusty.
That's a leg.

T broken |
| 2) SO HE HAS A CAST | T (Point to cast) What's
that?
Yes, Rusty has a broken
leg so... | That's a cast.

T he has a cast. |
| 3) DOES HE HAVE AN
OWNER? ; | T (Point to man walking
dog) Who's that?
Is that Rusty's owner?
(Point to question mark)
Ask Betsy? | T That's an owner.
I don't know.

T Does he have an
owner? |
| 4) I DON'T KNOW | Betsy: | T I don't know. |
| 5) HE DOESN'T HAVE
A LICENSE. | (Point to license plate
on collar) What's that?
Is there a license there?
So, does Rusty have a
license?
Doesn't Rusty have a lic-
ense? | T That's a license.
No, there's no license.
T No, he doesn't

T No, he doesn't have
a license. |
| 6) AND THERE'S NO
NAME TAG ON HIM | T (Pointing to name tag)
What's that?
T What kind of a tag?
What's the dog's name? | T That's a tag.
T a name tag.
Rusty. |

UNIT 4
SUPPLEMENTARY DIALOG

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
6)	Is there a name tag there? Is there a name tag on Rusty?	T No, there's no name tag. T No, there's no name tag on him.
7) DO YOU HAVE OTHER PETS?	T What are they? (Point to animals) Rusty's a pet and those are... Are they the Bradford's pets? (Point to question mark) John ask Betsy	They're animals. T They're pets. T other pets. I don't know. T Do you have other pets?
8) YES, WE HAVE TWO DOGS.	T Yes, we have two dogs. How many pets?	T We have two dogs.
9) OUR DOGS STAY OUTSIDE	T (Point to the dogs) Betsy, are they your dogs? T Where are they? (Point to the doghouses) Whose houses are they? Betsy? Oh, so they stay outside, in their houses. Betsy, where are your dogs?	Yes, they're our dogs. T They're outside. They're the dogs's houses. T Our dogs stay outside.
10) THEY HAVE DOGHOUSES	T (Point to doghouses) What are they? T Do the dogs have doghouses?	T They're doghouses. T Yes, they have doghouses.

UNIT 4
SUPPLEMENTARY DIALOG

FRAMES

11) DON'T YOU HAVE
A CAT?

TEACHER

T What's that?
Is that Betsy's cat?
(point to question
mark)
Doesn't Betsy have a
cat?
Well then, ask Betsy.

STUDENTS

That's a cat.
I don't know.

I don't know.
T Don't you have a cat?

T No, we don't.

12) NO, WE DON'T

TRANSFER PART II
STEP 1
(WITHOUT TAPE)

1) RUSTY HAS A
BROKEN LEG

Does Rusty have a broken
leg?
What does Rusty have?
Who has a broken leg?

Yes, he has a broken leg.

A broken leg.
Rusty does.

2) HE HAS A CAST

What does Rusty have on
his broken leg?
Why does he have a cast?

He has a cast.

Because he has a broken
leg.

3) DOES HE HAVE
AN OWNER?

Does Rusty have an
owner?

4) I DON'T KNOW

Is Betsy Rusty's owner?
Who is Rusty's owner?
Betsy, are you Rusty's
owner?

I don't know.
Now she is.
Betsy is.
No, I'm not and

T "I don't know"
who his owner is.

UNIT 4
SUPPLEMENTARY DIALOG
TRANSFER PART II
STEP 1

FRAMES

5) HE DOESN'T HAVE
A LICENSE

6) AND THERE'S NO
NAME TAG ON HIM

7) DO YOU HAVE
OTHER PETS?

8) YES, WE HAVE
TWO DOGS.

TEACHER

Does Rusty have a
license?

Look at Rusty, Where's
the name tag? Is it
on him?
So, there's no name tag
on Rusty?
Is there a collar on
Rusty?

What are they?
What's that? (Point to
parrot)
and that? (Point to duck)
and that? (Point to cat)

Is Rusty a pet?
Do you have other pets?
a cat, a duck?

What kind of pets do you
have?
How many dogs do you
have? one? two?
Does your brother Jimmy
have a pet?
I'm Betsy, so I have
pets?

STUDENTS

T He doesn't have a
license.
No, he doesn't have a
license.

No, it's not on him.
No, there's no name tag
on him.
Yes, there's a collar
(there's one)

They're pets.
That's a parrot.
That's a duck.
That's a cat.
They're animals.
Yes, he's a pet.

We have two dogs.
We have two dogs.
No, he doesn't
Yes, you do.

UNIT 4
SUPPLEMENTARY DIALOG
TRANSFER PART II
STEP 1

FRAMES

TEACHER

STUDENTS

- | | | |
|------------------------------|--|---|
| 9) OUR DOGS STAY
OUTSIDE. | Are they your dogs?
Are they the Bradfords's
dogs?
Betsy, where are your
dogs now?
Don't they come in? | Yes, they're our dogs.
Yes, they're their dogs.

They're outside.

No, our dogs stay outside/
No, they stay outside. |
| 10) THEY HAVE DOG-
HOUSES | Do they stay outside
all the time?
The collie has a dog house
and the sheepdog?
Does he have a dog
house?
They both (the two of
them) have doghouses. | Yes, they have doghouses.

Yes, he does. |
| 11) DON'T YOU HAVE
A CAT? | Don't you have a cat?
Betsy?
Do the Bradford's have
a cat?
Does John have a cat?
Ask him. | No, we don't

No, they don't

I don't know.
John, do you have a
cat?
Yes, our family has many
cats.
They stay outside. |

TRANSFER PART II
STEP 2 (WITHOUT TAPE)

3. - An owner is walking his pet dog.

TRANSFER

PART II, STEP 2

(WITHOUT TAPE)

- 7 - These three animals are pets.
- 9 - The Bradfords' two dogs are outside in the yard. It is nighttime and there's a *crescent moon. The dogs are not sleeping: they are watching the Bradfords' house.
- 10 - Now the dogs are in their houses. The collie's house is on the left and the sheep dog's house is on the right.

TRANSFER PART III

STEP 1

- Rusty doesn't have a name tag, does he?
- Does he have a license plate on his collar?
- Does Betsy have a pet cat?
- Where do the dogs stay?
- Who is Rusty's owner?
- Do the Bradfords's have other pets?
- Where are the doghouses?
- Is Rusty's paw broken?
- Does Betsy have a parrot?
- Does she have a duck?
- Does the collie have a doghouse?
- Does the sheep dog?
- Where does Rusty stay?
- Why does Rusty have a cast?
- Why doesn't Rusty stay outside, in the yard?
- How many dogs do the Bradfords have?
- Why doesn't Betsy know if Rusty has an owner?

PART III

STEP 2

Poor Rusty is hurt; he has a broken leg.
Poor Rusty is hurt so he's not staying with the other dogs.
They stay outside in the yard in their doghouses. Rusty is staying downstairs in the basement. He has a cast on his broken leg.

UNIT 4
TRANSFER

PART IV
STEP 1

- How many pets do you have?
- Does your dog have a license?
- Is the license on his collar?
- Does he have a name plate (tag)?
- Where is his name tag?
- What does a name tag say?
- Is the owner's name on the name tag?
- Is the owner's name on the dog's license?
- Don't you have a cat? a duck? a parakeet? a parrot? a squirrel?
- Does your house have a basement?
- What kind of pets do you have?
- Does your neighbor have a collie? Who is Lassie?
- Who do you know who has a sheep dog?
- Where's the kitchen in your house?
- Where's your room?

UNIT 4
TRANSFER

PART IV
STEP 1

- Is your sister's room upstairs?
- Do you have a brother?
- Do you have a sister?
- Do you have a yard?
- Are you thirsty?
- Is there a light in your yard?
- Does your father have a study?
- Doesn't your mother have a study too?
- Where's your father study? Upstairs or downstairs?
- Do you have a television?
- Where is it?
- What do you watch on television?
- What are your favorite programs?
- Do you watch the Waltons? the News? The Mike Douglas Show?
The Million Dollar Man?

UNIT 4

TRANSFER PART IV (WITHOUT FILMSTRIP AND TAPE)

STEP 2 ASSIGN ROLES TO STUDENT

1. Be careful.
2. There's a squirrel (show a picture of a squirrel) over there.
3. He doesn't see the car.
4. Drive slowly.
5. There's a stop sign over there (draw a stop sign on the chalkboard).
6. Oh no, there's a policeman.
7. Good morning officer.
8. There's a stop sign back there.
9. Yes officer I know now.
10. Don't you have a driver's license? (show your driver's license)
11. Yes, I do.
12. Where is it?
13. Here, it is.
14. Who's the owner of this car?
15. My father is.
16. Do you have the registration card (vehicle registration) on you?
17. Yes, here it is Officer.

- Explain new words

- Have students create other sketches similar to the above.

UNIT 4
EPILOGUE

FRAMES

TEACHER

STUDENTS

- 1) THE BRADFORDS
HAVE TWO DOGS.

T (Point to the Bradfords)
Who are they?
(Point to dogs) Are
those the Bradford's dogs?
So, how many dogs do the
Bradford's have?
Who has two dogs?

They're the Bradfords.
Yes, they are.
T They have two dogs.
T The Bradfords have
two dogs.

- 2) THOSE ARE THEIR
HOUSES

T (Point to doghouses)
What are they?

What kind of houses are
they? Are those dogs'
houses?
Whose houses are those?

T They're houses.
Those are houses.
T Yes, those are
their houses.
T Those are the dogs
(The Bradfords' dogs'
houses)

- 3) WHERE ARE THEY?

T Are the dogs inside
the house?
Are they outside, in the
yard?
T Where are they?
Ask Betsy where they are.

No, they're not.
No, they're not.
I don't know.
Where are they?

- 4) THEY'RE OUTSIDE

T They're outside.

- 5) IN THEIR DOG-
HOUSES

T In their doghouses
Are those the dogs'
houses?
Where are the dogs?

Where?

Yes, they are their
houses.
They're in their dog-
houses.
In their doghouses.

UNIT 4
EPILOGUE

TRANSFER PART II
STEP 1

FRAMES

1) THE BRADFORDS
HAVE TWO DOGS

TEACHER

What do the Bradfords
have?
Mrs. Bradford, do you
and Mr. Bradford have
a dog?
How many dogs do the
Bradfords have?

STUDENTS

They have two dogs.
Yes, we have two dogs.
They have two dogs.

2) THOSE ARE THEIR
HOUSES

Whose houses are they?
Which are their houses?

Those are the dogs's
houses.
Those are their houses.

3) WHERE ARE THEY?

Where are they?
Where are the dogs?
Are they in the yard?

They're outside.

4) IN THEIR
DOGHOUSES

No, they're in their
doghouses.

TRANSFER
PART IV
STEP 2

Do you have a hat?
a key to your house?
a book?
a pen?

What kind of pen do you have? (a ball pen, a flair, a felt pen, a
fountain pen)

Don't you have a _____? (pen, pencil, eraser, pet, bag, book?)

UNIT 4
TRANSFER
PART IV
STEP 2

Is this your pen? (key, hat, bag, pencil)

Don't you have another (key, pen, hat, eraser, sister, brother, dog,
cat?)

Does your car have a license plate?

Do you have a driver's license?

Where's your driver's license?

Where's your vehicle registration card?

UNIT 5 LESSON PLAN

UNIT 5
BASIC DIALOG

PRESENTATION: PRESENT THE ENTIRE DIALOG SYNCHRONIZED WITH THE TAPE. AS YOU ARE REWINDING THE TAPE AND FILMSTRIP, ASK THE STUDENTS SOME QUESTIONS: (REMEMBER TO SWITCH OFF THE PROJECTOR LIGHT BEFORE REWINDING)

- 1) Who is in the story? Who are the characters?
People?
- 2) Where are they?
- 3) What are they doing?

AFTER ASKING SOME PRELIMINARY QUESTIONS, PRESENT THE FIRST SUBDIVISION AND THEN BEGIN YOUR EXPLANATION.

EXPLANATION:

FRAMES

TEACHER

STUDENTS

- 1) MOTHER, ARE YOU
UPSTAIRS?

T (Point to Betsy's
Mother) Who's that?

That's Mrs. Bradford/
Betsy's Mother.

Betsy, call your
Mother.T

Mother.

(Point to stairs)

She's upstairs.

Where is she? T

(Point to question

That's a question.
I don't know.

mark) What's that?

Is Betsy's Mother up-
stairs?

Are you upstairs?

Betsy, ask your Mother.

T No dear.

T Answer (Mrs. Brad-
ford)

- 2) NO DEAR, I'M IN
THE DINING ROOM.

T (Point to the dining
room) What's that?

That's the dining
room.

Where's Mrs. Bradford?

T She's in the dining
room.

UNIT 3
BASIC DIALOG
EXPLANATION

FRAMES

TEACHER

STUDENTS

- | | | | |
|----|------------------------------|---|---|
| 2) | | Is Mrs. Bradford upstairs? T
I'm Betsy, Mother are you upstairs? T
(Mrs. Bradford) | No, she's in the dining room.
No dear, I'm in the dining room. |
| 3) | HI MOTHER | | |
| 4) | THIS IS JOHN SWIFT | T (Point to John) This is John Swift.
Who's this? T | |
| 5) | JOHN, THIS IS MY MOTHER | T (Point to Mrs. Bradford) Betsy, who is this?
To whom is Betsy speaking?
Speak to John, Betsy. T
(John, this is my mother) | This is my mother.
to John. |
| 6) | HOW DO YOU DO MRS. BRADFORD? | (EXPLAIN THIS GREETING GLOBALLY USING THE PICTURE) If you feel it would aid comprehension, you might switch off the projector and shake several students hands saying: "How do you do?" | |
| 7) | IT'S NICE TO MEET YOU JOHN. | (EXPLAIN THE SAME AS ABOVE) | |

UNIT 5
BASIC DIALOG
EXPLANATION

FRAMES

TEACHER

STUDENTS

8) **AREN'T YOU
HUNGRY?**

Is Betsy hungry?
Isn't she???
Betsy, are you hungry?
You aren't???
Aren't you and John
hungry?
Mrs. Bradford, ask
Betsy if she and
John aren't hungry?
Betsy

No, she isn't.
No, she isn't.
No, I'm not.

Betsy-No.

9) **NO**

You're not?
Aren't you hungry?

T Aren't you hungry?

No.
No, we're not.
No, we aren't. T

10) **BUT WE'RE
THIRSTY**

(Point to balloon -
Betsy and John approach-
ing spigot on cactus)
Look at Betsy and John;
they're thirsty.
Betsy and John, are you
thirsty? T
Are you hungry?

Yes, we're thirsty.

No T. But we're thirsty.

11) **WE HAVE APPLE
CIDER**

T (Point to apple cider)
What's that?
What do the Bradford's
have(to drink)?
Mrs. Bradford, do you
have apple cider?

That's apple cider.
T They have apple cider.

T Yes, we have apple
cider.

UNIT 5
BASIC DIALOG
EXPLANATION

FRAMES

TEACHER

STUDENTS

12) AND 7 UP

*The Bradfords have
apple cider T...
Mrs. Bradford, what
do you have, apple
cider?
What's that? (Point
to seven up).

and seven up.
T and seven up.

13) BUT THERE'S
NO COKE

(Point to coke)
What's that?
Do the Bradfords
have coke?
Is there 7 up?
and coke?
So there's 7 up... T

That's coke.
T No, there's no coke.
Yes, there's 7 up.
T But there's no coke.
but there's no coke.

14) I CAN MAKE

(Point to Mrs. Brad-
ford) What's she doing?
(Show picture 15 and
play tape) Where is
Mrs. Bradford?
(Point to pot and
burner) (Go to picture
15) Return to 14 (Is
Mrs. Bradford making
the hot chocolate now?)
Mrs. Bradford, can you
make the hot chocolate?

She's in the kitchen.

She's making

T some hot chocolate.

No, T she can make the
hot chocolate.

UNIT 5
BASIC DIALOG
EXPLANATION

FRAMES

TEACHER

STUDENTS

15) SOME HOT
CHOCOLATE

(Point to hot chocolate)
 What's that?
 Look at the chocolate,
 how is it? (Point to
 steam)
 So, what's that? T

T Yes, I can make
 some hot chocolate.

T That's some chocolate.

It's hot.

That's some hot chocolate.

16) THANK YOU.
APPLE CIDER
IS FINE.

Is Mrs. Bradford going
 to make some hot choc-
 olate?
 Does John want some hot
 chocolate?

No, T apple cider is
 fine.

T No, apple cider is
 fine.

17) FOR ME TOO

And for Betsy? Is apple
 cider fine for Betsy?
 Betsy, is apple cider
 fine for John?
 And for you? T

T Yes for Betsy too.

Yes, it's fine for John.
 for me too.

18) IS THERE ANY
CHOCOLATE CAKE?

T(Point to cake) What's
 that?
 What kind of cake? T

That's some cake.

That's chocolate/
 chocolate cake.
 It's chocolate.

(Point to question)
 What's that?
 So T

That's a question.
 Is there any chocolate
 cake?
 Betsy is

Who is asking the
 question?
 Betsy, ask your mother.

T Is there any chocolate
 cake?

UNIT 3
BASIC DIALOG
EXPLANATION

FRANCES

TEACHER

STUDENTS

19) NO DEAR, THERE'S
NO CAKE

T (point to balloon)
Mrs. Bradford

20) BUT THERE ARE
SOME COOKIES
IN A JAR.

T (Point to cookies in
and out of jar)
What are they? T
(Point to jar)
What's that? T
So Where are there some
cookies? T
What is there in a jar?

They're cookies.

That's a jar.
In a jar.

T There are some
cookies./ Some cookies.

21) ON THE TOP OF
THE REFRIGERATOR

(Point to refrigerator)
What's that?
(Point to the top of
the refrigerator)
What's that? T
The top of what?

T That's the refrigerator.

That's the top.
T The top of the
refrigerator.

(Point to the jar of
cookies) What's that?
Where is the jar of
cookies? (Point to on
top of)

A jar of cookies.
T On top of the
refrigerator.

22) WHAT KIND?

T Betsy, ask your
mother what kind T

23) PEANUT BUTTER

T (Point to peanuts)
What are they?
(Point to cookies)
What are they?
What kind of cookies? T

T They're peanuts.

They're cookies.
They're peanut butter
cookies.

UNIT 5
 BASIC DIALOG
 TRANSFER STAGE (WITHOUT TAPE)
 PART II
 STEP 1

FRAMES

TEACHER

STUDENTS

1) MOTHER, ARE
 YOU UPSTAIRS?

Mrs. Bradford,
 Is Mrs. Bradford up-
 stairs?
 Betsy, is your mother
 upstairs?
 Ask your mother,

No, I'm not.
 No, she isn't.

No, she isn't.

Mother, are you up-
 stairs?

No, I'm not.

Where are you mother?

Betsy, ask your mother
 where she is.

2) NO DEAR, I'M IN
 THE DINING ROOM.

Where is Mrs. Bradford?

I'm in the dining room.
 She's in the dining
 room.

I'm Mrs. Bradford, where
 am I?

You're in the dining
 room.

Am I in the dining room?

Yes, you're in the
 dining room.

Betsy, ask your mother
 where she is.
 I'm in the dining room.

Where are you mother?

3) HI MOTHER

Betsy, say hi (hello)
 to your mother.

4) THIS IS JOHN
 SWIFT

Who's this?

This is John Swift.

5) JOHN, THIS IS
 MY MOTHER

I'm John, who is this
 Betsy?

This is my mother, John.

UNIT 5
BASIC DIALOG
EXPLANATION
TRANSFER PART II
STEP 1

FRAMES

TEACHER

STUDENTS

6) HOW DO YOU DO
MRS BRADFORD?

Mrs. Bradford, John

How do you do Mrs.
Bradford?
Fine, thank you.
How do you do John?

7) IT'S NICE TO
MEET YOU JOHN.

Mrs. Bradford is meet-
ing John. Is she happy
to meet John? (Point to
Mrs. Bradford smiling-
smile) So what does
she say?

It's nice to meet
you John.

8) AREN'T YOU
HUNGRY?

Mrs. Bradford, ask John.

Aren't you hungry?

9) NO

Isn't John hungry?
I'm John, am I hungry?

Betsy, ask John if he
isn't hungry.

No, I'm not.
No, he isn't.
No, you're not, you aren't
hungry.
Aren't you hungry?

No, I'm not.

10) BUT WE'RE
THIRSTY

Betsy and John, aren't
you hungry?
Are Betsy and John
thirsty?
We're Betsy and John,
are we thirsty?
Ask Betsy and John,

No, but we're thirsty.
Yes, they're thirsty.
Yes, you're thirsty.
Are you thirsty?
Yes, we're thirsty.

UNIT 5
BASIC DIALOG
EXPLANATION
TRANSFER PART II
STEP 1

FRAMES

11) WE HAVE APPLE
CIDER

12) AND SEVEN UP

13) BUT THERE'S
NO COKE

14 & I CAN MAKE

15) SOME HOT
CHOCOLATE

16) THANK YOU
APPLE CIDER IS
FINE

TEACHER

What do you have?
Do the Bradfords have
apple cider?
What do they have?
and what else?

I'm Mrs. Bradford,
what do we have?

Do the Bradfords have
seven up too?

Is there any coke?

What is Mrs. Bradford
doing?
What are you making, Mrs.
Bradford?
What is she making?

How much hot chocolate
are you making?
Are you making the hot
chocolate now?
Now?

John, do you want some
hot chocolate?

STUDENTS

We have apple cider.
Yes, they do.

They have apple cider.

And 7 up.

You have apple cider and
seven up.
Yes, they do.

No, there's no coke.

She's making some hot
chocolate.
Hot chocolate.

She's making hot
chocolate.
Some, 2, 3, or 4 cups.

No, I can make some hot
chocolate
Yes, I can make some hot
chocolate now or in 5
minutes.

Thank you, apple cider
is fine.

UNIT 5
TRANSFER
PART II
STEP 1

FRAMES

TEACHER

STUDENTS

17) FOR ME TOO.

Apple cider for Betsy
too.
Betsy, John wants apple
cider, what do you
want?

Apple cider for me
too.

18) IS THERE ANY
CHOCOLATE CAKE?

Is there any cake?
What kind of cake?

Chocolate.
No, there's no choc-
olate cake.
There isn't any choc-
olate cake.

Isn't there any cake?

19) NO THERE'S
NO CAKE.

Is there any strawberry
cake/coffee cake?

No, there's no cake.

20) BUT THERE ARE
SOME COOKIES
IN A JAR.

What is there to eat?
Where are they?
How many cookies are
there in the jar?
Where's the jar?

There are some cookies.
They're in a jar.
There are some (10-
15-20)

21) ON TOP OF THE
REFRIGERATOR

On top of what?
In the refrigerator?

What's on top of the
refrigerator?
A jar of what?

On top of the refriger-
ator.

The refrigerator.
No, on top of the
refrigerator.
A jar is.

A jar of cookies.

UNIT 5
TRANSFER
PART II
STEP 1

FRAMES

TEACHER

STUDENTS

22) WHAT KIND?

What kind of cookies are
in the jar?

23) PEANUT BUTTER

Where are the peanut
butter cookies?

Peanut butter cookies.
They're in a jar, on
top of the refrigerator.

UNIT 5

SUPPLEMENTARY DIALOG

PRESENTATION: SHOW THE ENTIRE FILMSTRIP AND PLAY THE TAPE IN SYNCHRONIZATION. PRELIMINARY QUESTIONS BEFORE PRESENTING THE FIRST SUBDIVISION.

- Who's in the story (dialog)?
- Where is she/he?
- What are they doing?

PRESENT FIRST SUBDIVISION WITH THE TAPE

EXPLANATION

FRAMES

1) JIMMY, WHERE
ARE YOU?

TEACHER

T (Show picture 2 and point to Jimmy)
Who's that?
(Point to Betsy in picture 1) and ask who's that?
What is she doing?
Whom is she calling?
Who's Jimmy?
Why is she calling her brother Jimmy? T
What is she asking her brother?
Betsy, call your brother. T Jimmy, where are you?

STUDENTS

T That's Jimmy.

That's Betsy.
She's calling.
She's calling Jimmy.
He's her brother.
She's asking where he is.

T Where are you?

UNIT- 5
SUPPLEMENTARY DIALOG
EXPLANATION

FRAMES

TEACHER

STUDENTS

2) I'M IN THE
LIVING ROOM

T (Point to living room)
What's that?
Who's that?
Where is he?
Betsy, ask your brother
Jimmy where he is.
(return to picture 1)
Are you in the living
room?

That's the living room.
That's Jimmy.
T In the living room.
Jimmy, where are you?

T I'm in the living room.
Yes, I'm in the living
room.

3[ISN'T SALLY
THERE WITH YOU?

T (Point to Jimmy)
Who's that?
Where's Sally? Is she
there, with Jimmy?
(Show picture 4 and 5)
Is Sally there, with
Jimmy?
T Betsy, ask Jimmy if
Sally isn't there
with him.

That's Jimmy.
Yes, she's there with
Jimmy.

No, she isn't there,
with Jimmy.

T Jimmy, isn't Sally
there with you?

UNIT 5
SUPPLEMENTARY DIALOG

EXPLANATION

FRAMES

4) NO SHE ISN'T
HERE WITH
ME.

TEACHER

Jimmy, is Sally with
you?
Is Sally there?
Jimmy isn't Sally there
with you? (show pic-
ture 3)

STUDENTS

T No, she isn't here
with me.
No, she isn't with me.

No, she isn't here.

T (show picture 4)
Jimmy, "No, she isn't
here with me."

5) SHE'S IN THE
KITCHEN WITH
MOTHER.

Where is she then?

Who's that? (Point to
Sally)
Who's that? (Point to
Mrs. Bradford.)
What's that? (Point to
the kitchen)
Where's Sally?
With whom is Sally (in
the kitchen)? Jimmy,
where's Sally?

T She's in the kitchen
with mother.
That's Sally.

That's Sally's Mother.

That's the kitchen.

In the kitchen.

T She's in the kitchen
with mother.

UNIT 5
SUPPLEMENTARY DIALOG
EXPLANATION

FRAMES

TEACHER

STUDENTS

6) AND DADDY? ISN'T
 HE IN THE YARD?

(Point to Mr. Bradford)
 Jimmy, who's that? T
 (Point to yard)
 What's that?
 Is your Daddy in the
 yard? (move on to frame
 7) (return to frame 8)
 He isn't?
 Betsy, ask Jimmy if your
 Mother is in the yard.

That's Daddy.

That's the yard.
 No, he isn't.

No, he isn't.

Jimmy, is Mother in
 the yard?
 No, she's in the kitchen.
 And Daddy? Isn't he
 in the yard?

Betsy, ask Jimmy if
 your Daddy isn't in the
 yard. T

7) NO, HE ISN'T

T Jimmy - No, he isn't.

8) HE'S IN THE
 GARAGE.

T (Point to Mr. Brad-
 ford) Who's that?

That's Mr. Bradford.
 That's Jimmy's Daddy.

(Point to garage)
 What's that?
 Is he in front of
 the garage?

That's the garage.
 No, he's in the garage.

9) HE'S REPAIRING
 THE LAWN MOWER

T (point to lawn mower)
 What's that?
 Who's that? (Point to
 Mrs. Bradford)
 What's he doing? T
 (point to tool in hand)

That's the lawn mower.
 That's Mr. Bradford.

He's repairing the
 lawn mower.

UNIT 5
SUPPLEMENTARY DIALOG

EXPLANATION

FRAMES

10) WE'RE GOING
INTO THE
KITCHEN.

11) I'M THIRSTY.

12) ARE YOU
THIRSTY TOO?

13) YES, I AM.

TEACHER

T (Point to kitchen)
What's that?
Are Betsy and John in
the kitchen? T
Betsy and John, are you
in the kitchen?
Where are you going? T

T Are you thirsty Betsy? T

T And you John T
Are you thirsty too?

Are you? T

STUDENTS

T That's the kitchen.
No, they're going into
the kitchen.
No, we're going into
the kitchen.
Into the kitchen.

Yes, I'm thirsty.

T Yes, I am.
Yes, I am.

UNIT 5
SUPPLEMENTARY DIALOG

EXPLANATION

FRAMES

TEACHER

STUDENTS

14) MOTHER, JOHN
AND I ARE
THIRSTY.

T Betsy, tell your
mother that you and John
are thirsty.

T Mother, John and I
are thirsty.

15) AREN'T YOU
HUNGRY TOO?

T Mrs. Bradford, ask
John and Betsy if
they are hungry too. T

Are you hungry too?

16) NO, WE'RE
NOT

Betsy, are you and John
hungry?
Aren't you?
(Return to frame 15)
Mrs. Bradford, ask
John and Betsy if they
aren't hungry? T
Betsy and John? T

T (John and Betsy)
No, we're not.
No, we're not.

No, we're not.

Aren't you hungry?

No, we're not.

UNIT 5
BASIC DIALOG -

PART II
STEP 2

(WITHOUT TAPE) DESCRIPTION OF PRE-SELECTED PICTURES

1, 3, 4, 8, 21

- 1- John and Betsy are in the hall. Betsy's Mother, Mrs. Bradford is at the top of the stairs. Betsy is talking to her mother. She is asking her mother to come downstairs to meet John.
- 3- Betsy goes into the dining room to ask her mother if there is any coca cola in the refrigerator.
- 4- Betsy and John are in the dining room. Betsy introduces John to her mother.
- 8- Mrs. Bradford is talking to John. She asks him if he is hungry.
- 21- In the balloon, one sees (one can see) a cookie jar on top of the refrigerator.

PART III QUESTIONS POSED RANDOMLY ABOUT THE DIALOG
STEP 1 (WITHOUT TAPE AND FILMSTRIP)

- Is there any cake in the house?
- Is Betsy hungry?
- What does Mrs. Bradford suggest that she can make?
- Does Betsy want some hot chocolate?
- Is John hungry?
- Where are the cookies?
- What kind of cookies are there?
- Where is Mrs. Bradford?

UNIT 5
BASIC DIALOG

PART III SUMMARY OF THE BASIC DIALOG
STEP 2 (WITHOUT TAPE AND FILMSTRIP)

Betsy and John are in the hall. Betsy calls her Mother. She asks if she's upstairs. Her mother is downstairs in the dining room so Betsy goes into the dining room to introduce John to her Mother. Betsy's mother is pleased to meet John and asks if he is hungry or thirsty. Betsy and John are not hungry, but they are thirsty. So, they go into the kitchen and have some apple cider. Mrs. Bradford tells Betsy that there are some peanut butter cookies in a cookie jar on top of the refrigerator. Betsy and John are not hungry, but the cookies are good so they eat some.

TRANSFER
PART IV
STEP 1

- Is there a refrigerator in your kitchen at home?
- What's on top of the refrigerator?
- Are there any cookies in your kitchen?
- If so, what kind?
- Do you like hot chocolate?
- Can you make hot chocolate?
- Is there any chocolate cake here?
- Do you drink apple cider, coffee, coke, milk, tea?
- What do you drink?
- Are you thirsty now?
- Are you hungry?
- Do you have a brother? a sister?
- Do you have a garage?
- Do you have a lawn mower?
- Do you repair your lawn mower?
- Do you repair your car?
- Do you repair your stove, refrigerator, etc.?

UNIT 5
BASIC DIALOG
TRANSFER PART IV
STEP 2

PARALLEL SITUATIONS:

Have a student act out a sketch in which he/she takes another student home and introduces that student to his family. Afterwards, they all go into the kitchen for something to drink or eat.

- Ask the students what they drink when they're thirsty, what they eat when they're hungry.
- Ask the students if they can make hot chocolate, coffee, tea, etc.
- Ask the students if their father repairs their car, lawn mower.

UNIT 5
SUPPLEMENTARY DIALOG
TRANSFER
PART II, STEP 1

FRAMES

TEACHER

STUDENTS

1) JIMMY, WHERE
ARE YOU?

What's Betsy doing?
Whom is she calling?
To whom is she talking?
You're Betsy, where's
your brother, Jimmy?
Well, call Jimmy.
Ask where he is.

She's calling.
She's talking.
She's calling Jimmy.

I don't know.
Jimmy.
Where are you?

2) I'M IN THE
LIVING ROOM.

I'm in the living room.
Where are you?
Where is Jimmy?
I'm Jimmy, where am I?
Is Jimmy in the living
room?
Aren't you in the kitchen,
Jimmy?

I'm in the living
room.
He's in the living
room.
You're in the living
room.
Yes, he is.

No, I'm not; I'm in
the living room.

3) ISN'T SALLY
THERE WITH YOU?

Is Sally there?
Isn't Sally with you?
Isn't Sally with Jimmy,
isn't she with him?
Ask Jimmy if Sally isn't
with him.

No, she isn't.
No, she's not with me.
No, she's not with him.

Ask Jimmy if Sally isn't
there.
What is Jimmy saying?

Jimmy, isn't Sally with
you?
No, she isn't.
Jimmy, isn't Sally there?
No, she isn't here.
He's saying that Sally isn't
there.

Jimmy isn't Sally there with you?

UNIT 5
SUPPLEMENTARY DIALOG
TRANSFER
PART II, STEP 1

FRAMES

TEACHER

STUDENTS

4) NO, SHE ISN'T
HERE WITH ME.

Jimmy,

Is Sally with Jimmy?
I'm Sally, am I with
Jimmy?
Sally, are you with
Jimmy?

No, she isn't here with
me.
No, she's not with him.
No, you're not with him.

No, I'm not with him.

5) SHE'S IN THE
KITCHEN WITH
MOTHER.

Where are you then?
Who's with you?
Jimmy, where is Sally?
With whom?
I'm Sally, am I in the
kitchen?
Betsy, ask Sally where
she is

Ask Jimmy where Sally
is.

I'm in the kitchen.
Mother is.
She's in the kitchen.
With mother.
Yes, you are.

Sally, where are you?
I'm in the kitchen with
mother.
Jimmy, where's Sally?
She's in the kitchen with
mother.

6) AND DADDY? ISN'T
HE IN THE YARD?

Jimmy ask Betsy where
your Daddy is.
Ask if he isn't in the
yard.
You're Mr. Bradford,
aren't you in the yard?
I'm Mr. Bradford, am
I in the yard?
Isn't Mr. Bradford in
the yard?

Where's Daddy?

Isn't he in the yard?
No, he isn't.
No, I'm not.

No, you aren't (No, you're
not).

7) NO, HE ISN'T

No, he isn't.

UNIT 5
SUPPLEMENTARY DIALOG
TRANSFER
PART II, STEP 1

FRANCES

TEACHER

STUDENTS

8) HE'S IN THE
GARAGE.

He's in the garage.
Mr. Bradford, are you
in the garage?
Is Mr. Bradford in the
garage?
Where is Mr. Bradford?
What is he doing in
the garage?

Yes, I am.
Yes, he is.
He's in the garage.

9) HE'S REPAIRING
THE LAWN MOWER.

What's he repairing?
Who's repairing the
lawn mower?
Where is he repairing
the lawn mower?
Mr. Bradford, are you
repairing the lawn mower?
Is Mr. Bradford repairing
the lawn mower?
I'm Mr. Bradford, what
am I repairing?
What am I doing?

He's repairing the lawn
mower.
The lawn mower.
Mr. Bradford is.

In the garage.

Yes, I am.

Yes, he is.

You're repairing the
lawn mower.
Repairing the lawn
mower. (You're repair-
ing the lawn mower.)
He's repairing the lawn
mower.

What's Mr. Bradford
doing in the garage?
Betsy, where are you and
John going?

10) WE'RE GOING INTO
THE KITCHEN.

Where are Betsy and John
going?
Why are they going into
the kitchen?

We're going into the
kitchen.
They're going into the
kitchen.

UNIT 5
SUPPLEMENTARY DIALOG
TRANSFER
PART II, STEP 1

FRAMES

TEACHER

STUDENTS

11) I'M THIRSTY.

Betsy, are you thirsty?
Is John thirsty?
So, you and John are
thirsty? Are you and
John thirsty?
Why are you going into
the kitchen, Betsy?
Ask John if he's thirsty
too.

Because they're thirsty.
Yes, I am.
Yes, he is.
Yes, we are/Yes, we're
thirsty.

Because I'm thirsty.

12) ARE YOU THIRSTY
TOO?

Is John thirsty?
Betsy, are you and John
thirsty?

Are you thirsty too?
Yes, I am, I'm thirsty too.
Yes, he's thirsty too.

13) MOTHER, JOHN AND
I ARE THIRSTY.

Yes, Mother, John and I
are thirsty.

14) AREN'T YOU HUNGRY
TOO?

Mrs. Bradford, ask Betsy
if they aren't hungry
too.

Aren't you hungry too?

15) NO, WE'RE NOT

Are John and Betsy hungry?
Aren't they?
Betsy and John, aren't
you hungry?

No, we're not.
No, they're not.
No, they're not.
No, we're not.

UNIT 5
SUPPLEMENTARY DIALOG
TRANSFER
PART II
STEP 2 (NO TAPE)
DESCRIPTION OF PRESELECTED PICTURES.

1,3,5,8,9, 14.

- 1- Betsy is calling her brother Jimmy. She is asking if he is in the playroom, the kitchen, or the living room.
- 3- Jimmy's in the living room and Sally's there with him. Jimmy's sitting on the floor and Sally's standing up looking at her brother on the floor.
- 5- Mrs. Bradford and Sally are in the kitchen in front of the stove. Mrs. Bradford is preparing some hot chocolate. Sally is next to her mother watching her.
- 8- Mr. Bradford is in the garage. He is squatting in front of his car.
- 9- Mr. Bradford is squatting in front of his lawn mower. He has an open wrench in his right hand. He is repairing his lawn mower.
- 14- Betsy, her Mother and John are in the kitchen. Betsy is pouring John a glass of apple cider. There are three glasses on the table: one for Betsy, one for John, and one for Mrs. Bradford who is thirsty too.

PART II RANDOMLY ASKED QUESTIONS ABOUT THE DIALOG
STEP 1

- What's Mr. Bradford repairing?
- Where is Mrs. Bradford?
- Isn't Sally with her brother?
- Where's Betsy?
- What is Mrs. Bradford doing?
- Where is Mr. Bradford?

UNIT 5
SUPPLEMENTARY DIALOG
TRANSFER PART III
STEP 1

- Who is thirsty?
- What is Betsy pouring?
- Are Betsy and John hungry?

PART III
STEP 2

Betsy calls her brother Jimmy who is in the living room. Sally, her sister, is in the kitchen with their mother. Their father is in the garage repairing the lawn mower. Betsy and John are thirsty so they go into the kitchen to have some apple cider. Mrs. Bradford is in the kitchen; she is thirsty too so she has some apple cider with John and Betsy. John and Betsy aren't hungry so they don't eat.

UNIT 5
EPILOGUE

PRESENTATION: PRESENT THE ENTIRE EPILOGUE SYNCHRONIZED WITH THE TAPE
EXPLANATION:

<u>FRAMES</u>	<u>TEACHER</u>	<u>STUDENTS</u>
1) I'M NOT HUNGRY AND	Who is speaking? What is she saying? T Betsy, Are you hungry Betsy?	Betsy is. I'm not hungry and No, I'm not hungry. And John, is he hun- gry?
2) JOHN ISN'T HUNGRY EITHER		T No, John isn't hungry either.
3) BETSY AND JOHN ARE NOT HUNGRY	T So Betsy and John are not hungry. Are Betsy and John hun- gry? Who is not hungry? T	No, they're not. Betsy and John are not hungry.
4) AREN'T THEY?	T Aren't they? Aren't they? T	No, they're not.
5) NO, THEY'RE NOT		No, they're not.
6) BUT, LOOK AT THEM	(Point to Betsy and John) Who are they? What are they doing? T	They're Betsy and John.
7) THEY'RE EATING ALL THE CAKE.	(point to cake) What's that? What are John and Betsy doing? (point to them eating)	They're eating all the cake. That's the cake. T They're eating.

UNIT 5
EPILOGUE
EXPLANATION

FRAMES

7)

TEACHER

What are th/y eating? T

How much cake are they
eating, 1 piece, a little?

(show a little with ges-
ture) (Point to all the
cake) They're eating...

(Return to frame 6)

Look at John and Betsy,
Frame 7 - T

STUDENTS

They're eating the
cake.

all the cake.

They're eating all
the cake.

UNIT 5
EPILOGUE
TRANSFER PART II (NO TAPE)
STEP 1

FRAMES

TEACHER

STUDENTS

1) I'M NOT HUNGRY
 AND

Who is speaking?
 What's she saying?

 Betsy, are you hungry?
 Is Betsy hungry?

 And what about John, is
 he hungry? T

Betsy is.
 She's saying that
 she's not hungry.
 No, I'm not.
 No, she isn't/no,
 she's not.

2) JOHN ISN'T HUN-
 GRY EITHER

No, John isn't hungry
 either. John, aren't
 you hungry?
 Isn't John hungry?
 Ask John if he isn't
 hungry.
 What are you asking him?
 (John)
 John, No, I'm not.
 What is John answering?

No, I'm not hungry.

 No, John isn't hungry.
 John, aren't you hun-
 gry.
 I'm asking him (John)
 if he's hungry.

Ask Betsy if she's hun-
 gry.
 What are you asking
 Betsy?

He's answering that
 he's not hungry. or
 He's saying; "I'm not
 hungry."
 Betsy, are you hungry?

 I'm asking her if she's
 hungry.
 "No, I'm not hungry."
 John isn't hungry either.

and John

3) BETSY AND JOHN
 ARE NOT HUNGRY

Are Betsy and John hungry?

 Betsy and John, are you
 hungry?

No, Betsy and John are not
 hungry./they're not hungry.
 No, we're not hungry.

UNIT 5
EPILOGUE

FRAMES

TEACHER

STUDENTS

3)

What are they saying?

They're saying that
they're not hungry.
Aren't you hungry?

Ask them if they're not
hungry.

What are you asking
Betsy and John?

I'm asking them if
they're not hungry.
No, we're not.

What are they answering?

They're answering that
they're not hungry.

Who's not hungry?

Betsy and John are not
hungry.

4) **AREN'T THEY?**

Aren't they?
What's he/she asking?

No, they're not.
He/she is asking if they
aren't hungry.

What are they answering?

They're answering
that they're not hungry.

5) **NO, THEY'RE
NOT**

Aren't they?

No, they're not.
No, they're not.

6) **BUT, LOOK AT
THEM**

Look at Betsy and John
What am I saying?
What am I telling you?

You're saying/
You're telling me to look
at Betsy and John.

Am I telling you to look
at Betsy and John?
Tell X to look at Betsy
and John.

Yes, you're telling me to
look at them.
Look at Betsy and John.

7) **THEY'RE EATING
ALL THE CAKE**

Why

Because they're eating
all the cake.

What are they doing?
What are they eating?
Some of it?

They're eating.
the cake.
No, they're eating all the
cake.

UNIT 6 LESSON PLAN

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UNIT 6
BASIC DIALOG

The students have already been exposed to both some and cider but you want to check structural comprehension even though the general meaning has been established in both a preceding unit and in the presentation stage of frame 1. Even though your students never have tasted apple cider, the understanding of the semantic value of the word can begin with a definition of the noun by identifying it as a liquid, something to drink, containing apples or an extraction of the latter.

- 3 After explaining each word of each frame, have each student repeat each frame correcting intonation and rhythm and phonetic problems.
- 4 Have students recall the dialog of the first sub-division.

OPTION D: TREAT EACH SUB-DIVISION AS A SEPARATE UNIT NOT SHOWING THE SECOND OR THIRD UNTIL THE FIRST HAS BEEN TAUGHT.

ENCERECLEMENT
plan 1

- 1 - PRESENT THE FIRST SUB-DIVISION WITHOUT THE TAPE.
- 2 - ASK QUESTIONS WHICH WILL ELICIT THE DIALOG
- 3 - REWIND
- 4 - HAVE STUDENTS TELL YOU THE DIALOG, PLAY THE TAPE
- 5 - EXPLAIN ANY DOUBTFUL FUNCTION WORDS AND REINFORCE CONCEPTS OF LEXICAL ITEMS THROUGH QUESTIONS. Example: I live with my parents. The students might have given you the correct lines of the dialog and have a general idea of what this sound group means. To verify the comprehension of parents ask the students who John's parents are. Explain the concept of mother and father. If you have a class with a limited experience in English you should try other types of explanation.
Select 3 students assigning them the roles of John, mother and father. "You're John, you're Mr. and Mrs. Swift. You're John's Mother and you're John's Father. You're John's parents. Have parents stand together in one area of the room and indicate that area as the Swift's home. Place John next to his parents saying that John is with his parents now, he lives with his parents. Now ask John, Where do you live John? T I live with my parents.

- 6 - RETURN TO FRAME 1 OF THE SUB-DIVISION AND BEGIN THE REPETITION STAGE.
- 7 - HAVE STUDENTS RECALL THE DIALOG OF SUB-DIVISION 1 (NO TAPE)
- 8 - ASSIGN ROLES HAVE STUDENTS "ACT OUT" EITHER SEATED OR STANDING IN FRONT OF THE SCREEN THE LINES OF SUB-DIVISION ONE.

plan 2

- 1 - PRESENT THE FIRST SUB-DIVISION WITHOUT THE TAPE.
- 2 - ASK QUESTIONS WHICH WILL ELICIT THE DIALOG
- 3 - REWIND THE FILMSTRIP
- 4 - PLAY THE TAPE OF THE FIRST SUB-DIVISION SYNCHRONIZED WITH THE FILMSTRIP.
- 5 - REWIND FILMSTRIP AND TAPE
- 6 - DO AN EXPLANATION AND REPETITION OF EACH FRAME OF THE FIRST SUB-DIVISION
- 7 - HAVE STUDENTS RECALL THE DIALOG OF SUB-DIVISION WITHOUT THE TAPE.
- 8 - ASSIGN ROLES AND HAVE STUDENTS "ACT OUT" LINES OF THE FIRST SUB-DIVISION

plan 3

- X - TAKE EACH FRAME AT A TIME OF THE FIRST SUB-DIVISION
- 1 - SHOW FRAME ONE AND ASK QUESTIONS TO ELICIT THE DIALOG.
- 2 - PLAY THE TAPE, HAVE SEVERAL STUDENTS REPEAT THE DIALOG
- 3 - EXPLAIN THE SOUND GROUP
- 4 - HAVE ALL STUDENTS REPEAT AND MAKE ANY PHONETIC CORRECTIONS THAT NEED BE.
- 5 - GO ON TO THE NEXT FRAME AND FOLLOWING THE SAME PROCEDURE AS FOR FRAME 1.
- 6 - ONCE YOU HAVE REACHED THE END OF THE FIRST SUB-DIVISION, HAVE STUDENTS RECALL THE FIRST SUB-DIVISION WITHOUT THE TAPE.
- 7 - DO THE SAME FOR THE REMAINING SUB-DIVISION OF THE UNIT.
- 8 - ASSIGN ROLES AND HAVE STUDENTS ACT OUT THE WHOLE UNIT.

SOME HYPOTHETICAL SITUATIONS

1. What should you do?

You are sick.

You have a high fever.

So, you should _____.

- a. go to work.
- b. run around the block.
- c. stay in bed and call the doctor.

2. You have an appointment with the dentist in 20 minutes ten miles from your house

Your car isn't working.

You should take

- a. the nearest bus or train.
- b. you should begin to run.
- c. you should go to the airport.

3. You have an appointment in 20 minutes.

Your car breaks down.

- a. You should go to the nearest phone and call.
- b. You should go to the movies.
- c. You should call the doctor.

SYNTACTIC PROGRESSION

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SYNTACTIC PROGRESSION

The following charts outline the grammar content of each unit. Each unit is composed of two or three sub-divisions entitled: The Basic Dialog, Supplementary Dialog and the Epilogue. Each of these sub-divisions consists of the same structural forms even though the situations and lexical items may sometimes differ. Each of these sub-divisions is a study of structural forms. Each unit presents the same new structural forms in the sub-divisions even the situational context or vocabulary differ. For example: In unit 12 the Basic Dialog takes place at the airport, while the situation of the Supplementary Dialog takes place at the train station. There the environment is different, but the form and function remain the same.

SYNTACTIC PROGRESSION

Units 3

For example, in Unit 3, the Basic Dialog involves John, Betsy and Jimmy and the scene takes place in the Bradford's home. The Supplementary Dialog involves two different characters: Sally and Aunt Abby. The scene also takes place in the Bradford's home although the plot is different. The structural framework of both dialogs is the same focusing on the use of the preposition in, the interrogative where, and the use of the present progressive tense, and the word order subject, predicate and direct or indirect objects (NP - VP - C) position of the direct and indirect objects following a verb phrase.

In Unit 8, the use of the imperative, the introduction of the future tense, and the use of the auxiliaries

SYNTACTIC PROGRESSION

can and may are the principle points of structure being taught. The characters and scenes differ. In the Basic Dialog, Betsy, John and Mr. Bradford are in the backyard, whereas in the Supplementary Dialog, Sally and Mrs. Bradford are in the dining room. The plots of the two dialogs are also different, as well as the vocabulary.

Hence, each unit has the following objectives:

- 1) to explain the meaning and function of new structural forms
- 2) the repetition and application of these new forms until they are assimilated by the students.
- 3) the transfer of these forms to different situations so that every possible application of the form has been explored. In other words, the students will

SYNTACTIC PROGRESSION

- 3) understand the capacity and/or function of a word. How many functions can a word have? What does the structure denote when used in one context or another?
- 4) The student is learning to "generate" his own grammar by creating new utterances based on learned acquisitions. The art of the creative teacher is to constantly reinforce old structures by providing new situations which call for the use of already learned structures. The transfer stage of the teaching unit is especially helpful in developing generative skills. For example in unit 2: "May I speak to Betsy" can be modified or

SYNTACTIC PROGRESSION

- 4) transposed into a variety of situations in the classroom. May I answer the question? May I write on the board? May I get a drink? May I open the window? The list is infinite. Once the student has understood the deep structure and is able to manipulate the forms in the context provided, the teacher should provide him with new situations in which he can use the structural forms. In providing the students with the opportunity to analyze the new forms "unconsciously" you are giving them the opportunity to create new language, the opportunity to be creative.

SYNTACTIC PROGRESSION

- 4) In calling upon the student's ability to create new language, the teacher is removing the stigma brought about by the "wrong or incorrect" answer and making the student aware of the infinite number of situations.

The following example will demonstrate the last three objectives:

In Unit 1 John asks Betsy: "Where are you going Betsy?"
This can be transposed into - Where are you working John?
or Where are you going to have dinner tonight? Or, where
is he standing?

The objective of each unit is the introduction of new structural forms which are gradually internalized into the student's new system. They are the building blocks from

SYNTACTIC PROGRESSION

which the student will create a new language capable of responding to an infinite number of utterances.

Vocabulary is not to be overlooked for it provides the necessary "environment" for the structures. It is assimilated and mastered by the student in the same way that the structures are, regardless of the inherent limitations of a lexical item. For example, the adjective poor is used to describe the woeful situation of the injured dog in Unit One. Poor serves the purpose of describing this particular situation but it is not necessarily used in the ensuing Units or situations. The forms of the verb to be will however, be used in nearly every unit or situation that follows their initial introduction. The interrogatives what, where, when, how, who,

SYNTACTIC PROGRESSION

will be used in every unit and nearly every question will be composed of these "key words."

Cliches are taught as an entire unit, unless they are meant to be broken down specifically and the function and meaning of each word explained. For example in unit 2, "Just a moment please" means wait and the teacher will explain the entire phrase as an idiomatic expression. (The whole is equal to more than the sum of its parts.)

In unit 14, "What's the matter?" will also be learned as a complete unit or "global acquisition." This expression can be applied to many different situations outside of the unit: What's the matter with your car? What's the matter with your composition?

SYNTACTIC PROGRESSION

In conclusion, the syntactic progression is the systematic presentation of new structural forms which will provide the source of energy from which new energy will be generated until a highly sophisticated system of communication evolves.

SYNTACTIC PROGRESSION CHART

Unit 1

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
Dialog Pred nom NP Cop adj (place) My name's John Swift. (D) That's Media.* (D) NP NP Cop Ving adv I'm going to Media*. (D) I'm going home. (M)	Contractions name's (D) she's (M) I'm (D) where's (M) You're (M) it's (M) He's (M) what's (M) Interrogatives Is he hurt? wh question (M) What's your name? (M) Where's that? (M) Aff. short answers (deletion) Yes, he is. (M) Deletion Swarthmore. (M) Negative That's not my dog. (M) No, it's not. (M) Deletion Swarthmore wh question (M) Where are you going?		Cop→ is, am, are	NP→Proper Noun Pronoun(sub) this/that Det Adj N Det→a, the, my your, his, N's.	He's John Swift and she's B. Bradford. (M)	Interjections: (D) Oh no! Oh! Boor dog! Be careful! Thank you. Well goodbye____(D) good bye____(D) Answers Yes, I think he is (D)

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
	wh questions How are you? (D) How's the dog? (D)				Jimmy this is Mrs. Hunt, your neighbor. (M)	Interjections O.K. (M) Hi! (D) Hello--! (D) I'm glad (M) KI3-9562 May I speak to Betsy please? (D) Just a moment, please (D) Oh, please call me (M) Thank you so much (M) You're welcome. (M)
(NP) ² (manner) NP V S (place) (time) She has a broken foot. (M)	Deletion Fine, thanks (D)		V→present	NP ² →Det.+ Adj. + N Adj→V + en	Our neighbor Mrs. Hunt is on the phone! (M) That's Mrs. Brad- ford, Sally's mother. (E) S but S She has a broken foot but she's better. (M)	Imperative Come over and see Rusty. (D) --telephone (D)
NP + V + adv. Mrs. Hunt lives across the street.			V→present			Answers Yes (D) (M) Future I'll see you tomor- row (D) at 4 o'clock (D) Tomorrow afternoon? (M) wh question When? tag questions isn't it? (M) Emphatic Here it is

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
NP Cop Adv. He's downstairs (D)	wh question Where's the dog? (D)				This is my brother Jimmy. (D)	courtesy Come in (D) Wait a minute (D) (go) Let's + V + ____ (D)
NP Cop. Adj. Everyone is busy today. (M)						Future I'll come back later (M)
NP + Pr. progress- ive + Noun. She's taking a bath (M)						
592		-239-				593

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
	Emphatic They are here+ Here they are. (D) wh question What kind are they? (D) Negative There's no light for the stairs. (D) contraction there's (D) one's (D) other's (D)				S because S He's staying here because we have two other dogs. (D) One's a collie and the other's a sheep dog. (D)	Emphatic Here they are (D) Be careful! Interjections Oh, I love ____ (D)
There + Cop + NP + (adv) (NP) (Manner) NPV S' (place) (time)	Short answers (del) A little (D) Interrogative Does he have an owner? (D) Negative short answers I don't know (D) No, we don't (M) contraction don't (D) doesn't (D)	Do, does			S so S Rusty has a broken leg so he has a case. (M)	

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
	Interrogative Isn't Sally there (M) with you? (M) Short neg. answers (del) No, he isn't (M) No, (D) contractions isn't (M) aren't (D) we're (D) they're (M) Deletion What kind? (D) And Daddy? (M)				S but S No, but we 're thirsty. (D)	How do you do _?(D) It's nice to meet you. (D) I can make some hot chocolate. Interjections But look at them.

BASE RULES	TRANSFORMATIONS	AUXIL- LARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
NP V NP You have a cookie.*	Imp. Have _____. (D) wh what do you do?(D)				He's tall, about six foot one. (X)	Interjection It's delicious! (D)

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	
	wh question Who's Renata? (D) contraction who's (D) Interrogative Where from? (M)	will			She's a foreign student who will live with us for a year. (D)	
600		-243-				601

BASE RULES	TRANSFORMATIONS	AUXIL- LARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
NP Aux. (NP) (place) (time)	Intr Emphatic She is? (D) Neg. I can't see am. (M) Contractions can't (M)	can				Pleased to meet you ___(D) Of course, dear (D) Sure ___(D) Wow. (D) Now I see them. (M) O.K. Don't forget the napkins. (M) Mommy, look.
602		-244-				603

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
NP Aux VP (place) (time)	Int Can/ Will you stay for dinner John? contraction we'll I'll won't	can won't				Oh great! All right!

UNIT 10

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
	Int. deletion Butter? wh question What would you like to drink? How. wh Del Rare or well done? Contractions I'd					Just water, please.
606		-246-				607

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
There Cop (NP) (adv)	Interrogative Is there a gas station nearby? contraction I'd How much__?					Thanks a lot I'd love to. Turn left____. Here you go____. Sure.
You're change is* here →	Emphatic Here's your change! Imperative Pull up to the pump.					
NP V NP He gives the attendant a five dollar bill.	wh question Which ones?		third person singular (present)			

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	
	Contractions we'll wh question Why? Deletion Why?					
Let + Pr. + V + (NP) (adv) Let's walk over to gate B. Let's go now.	Imperative + Contraction Let's - Let us					

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
	Negative Renata doesn't feel well. You're not feeling well.				Keep this thermometer under your tongue for a few minutes while I call the doctor.	Good Morning _____ Oh, goodness _____ Oh dear _____
612						613

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
	Neg. You shouldn't go out.	should (D)			If she isn't better in a few days, please call me.	Hi there Sally! What's the matter?
614		-250-				615

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
NP V past (NP)					The weatherman said that it would be a cloudy day, though yesterday he said that it would be sunny and it rained all day.	Oh, dear! Wow! How much ? Turn on the radio.
616						617

BASE RULES	TRANSFORMATIONS	AUXILIARIES	VERB PHRASES	NOUN PHRASES	EMBEDDING AND CONJUNCTIONS	CLICHES
NP V past		did				Hurry up! Hello there! What a(storm)? How many_____?
618		-252-				619